

18-2



MUSIC SUPERVISORS JOURNAL

Second Fall Issue

DECEMBER

1931

THE OFFICIAL ORGAN OF
THE MUSIC SUPERVISORS
NATIONAL CONFERENCE
♦ ♦ AND OF THE SIX ♦ ♦
SECTIONAL CONFERENCES

MUSIC FOR EVERY CHILD... EVERY CHILD FOR MUSIC.

LOOKING AT SCHOOL MUSIC

FROM THIS VIEWPOINT



18 States have adopted and are using **THE MUSIC HOUR** or **THE PROGRESSIVE MUSIC SERIES** either in whole or in part. These adoptions are exclusive, co-basal, or supplementary. These states are: Arizona, California, Delaware, Florida, Idaho, Kansas, Kentucky, Louisiana, Mississippi, Nevada, New Mexico, North Carolina, Oregon, South Carolina, Tennessee, Utah, Virginia, West Virginia. *Also the Philippine Islands and Hawaii.*

In these states (which do not have exclusive state adoptions of music) 166 cities with a population between 10,000 and 25,000 use **THE MUSIC HOUR**. 82 cities with a population between 25,000 and 50,000 use **THE MUSIC HOUR**. 85 cities with a population over 50,000 use **THE MUSIC HOUR**.

HERE'S A SEASON'S GREETING The **TEACHER'S GUIDE** for the Fifth Book of **THE MUSIC HOUR** (McConathy, Miessner, Birge, Bray)

The **TEACHER'S GUIDE** provides in one volume a practical working program for the sixth grade. Part One presents the educational program. Part Two the Type Lessons and Outlines, Part Three Appreciation Notes and Suggestions, and Part Four the Accompaniments.

In Part Three, the concise articles on the selections in the Fifth Book are a new development of the

Music Appreciation program. Alphabetically arranged, these notes discuss composers, design in music, performers, instruments, pictures, artists, authors, and the listening material. These authoritative notes will contribute to the stimulating vitality of the teacher's lessons. Aid is given in unifying song and listening material and in correlating music with other subjects and activities in and out of school.

Silver, Burdett and Company

NEW YORK

NEWARK

BOSTON

CHICAGO

SAN FRANCISCO



What
was the secret
of TSCHAIKOWSKI'S
orchestration?



BACK from hungry Moscow trudge the beaten French, herded by Cossacks, haunted by the pealing of liberated belfries . . . On a Serbian hillside stands a little pear tree, watching the struggle of a human soul in the valley below . . . Along the Danube, Mother Russia interposes her shield between the Turk and his Slavic victims . . .

Such is the history and drama of Tschaiowski, pictured (except for an added tuba) by the modest classic orchestra of Beethoven. His "gloomy eloquence" arises from the lower registers of the orchestra—and from exact knowledge of brass instrument possibilities.

Modern music calls on the brasses for the same virtuoso performance once exacted only from the strings.

For these newer demands, the House of York has developed its line to a point where York Instruments are gaining steadily increasing acceptance where the utmost is demanded . . . in America's greatest orchestras and bands.

Yet, with all the research and ingenuity that have made the line one of balanced perfection, York Band Instruments are no more costly than other "standard" makes.

For your work, a York meets every essential requirement—true intonation, pure tone, flexibility of execution and response. And it will take you as far as you can go toward the heights of musical artistry.

Why be satisfied with less—when perfection is so easily attainable?

A new Trombone by York

Now the House of York brings forth a new Trombone which, we confidently believe, is without a superior in America or Europe. Its brilliant musical qualities are supplemented by important manufacturing improvements, giving perfect freedom and intonation in every position including the seventh. Slides, under our new process, are hard as flint and smooth as glass. Refined methods have improved the balance and reduced the weight three ounces. It's a revelation to play this new instrument, which (with its rakish, compact case) sells for \$40 to \$50 less than other instruments of comparable excellence. You are invited to test and compare this marvelous Trombone under our regular 6-day free trial terms, without obligation. Write today for an early shipment!



THE HOUSE OF
YORK

YORK BAND INSTRUMENT CO.

Makers of GOOD BAND INSTRUMENTS Since 1882
Department 731N Grand Rapids, Mich.

DURING the week beginning April 3, the huge Exhibition Hall of the Cleveland Public Auditorium will house one of the greatest expositions of music education materials that it has ever been possible to assemble.

Here will be displayed in orderly and attractive manner, easily accessible for examination, the cream of the best and latest products of the publishers, instrument craftsmen and equipment makers—a visual symposium, comprising the composite thought, experience and effort of composers, authors, inventors and educational authorities.

Although the exhibits will cover an area almost equal to an average city block, practically none of the things you will see there were available at the time the Conference was organized twenty-five years ago. Indeed, the bulk of the exhibits will represent developments of the past few years; there will be much that has come from the press and the workshop the present season—and even items that are still in the production or planning stage at the time this is written.

¶ ¶

SO RAPID has been the progress of music education that, with the accompanying improvements in and additions to the “laboratory equipment” available for the music classroom, the mere matter of keeping in touch with new literature, materials and other aids presents a serious problem to supervisor and teachers.

This is just the reason why the Conference authorities give to the exhibits such an important part in the Convention programs.

It is also the reason why such generous use is made of the advertising pages of your JOURNAL.

Every issue of your magazine contains announcements of new commodities and materials—new and improved tools devised for your use. Practically everything that will be on display at the Cleveland Music Education Exposition has been—or will be—described in these columns.

Perhaps there is something described in an advertisement in this issue that will have an important bearing on your work *this season*—provided you discover it in time.

¶ ¶

OUR POINT is that, while nothing else can take the place of the personal value to you of the exhibits at the Silver Anniversary Meeting next April, the advertising section—the “exhibit department”, if you will—of the JOURNAL, is of equal and contingent significance.

In fact, as an alert supervisor or teacher, we hope you overlook no medium of contact with the stream of new products, in order that you may have personal knowledge of the offerings, and decide for yourself what interests you, and what does not; what you would like to investigate further—and what is of sufficient importance to order for immediate examination or trial.

¶ ¶

PLAN TO ATTEND the Silver Anniversary Conference at Cleveland, April 3-8. Take advantage of all the features of the great program that has been prepared for you, and spend as much time as possible in Exhibition Hall during the periods allotted for that purpose.

In the meantime, read the advertisements in the JOURNAL, and other music magazines. If they tell you of something that you would like to investigate now, remember that it is not necessary to wait until you can visit the exhibit—the exhibit can be brought to you, if you will get in touch with the publisher or manufacturer of the article that interests you.

MUSIC EDUCATION EXHIBITORS ASSOCIATION

Franklin Dunham, *President*. Earl V. Hadley, *Vice-President*. Joseph A. Fischer, *Secretary-Treasurer*
Directors: Eugene E. Gamble, J. F. Boyer, J. Tatian Roach, Blanche H. Skeath
64 EAST JACKSON BLVD., CHICAGO, ILLINOIS

CONTENTS FOR DECEMBER

Advertisers' Index	4
News and Comments	6 and 8
Music Teachers National Association	10
Editorial Opinions—The Silver Anniversary, the Supervisor as Teacher, Memorizing School Songs	13 and 29
A New Challenge for the Music Supervisor. <i>Augustus D. Zanzig</i>	14
Young Cleveland Tunes Up. <i>Lillian L. Baldwin</i>	16
Accent and the Mésalliance in Song. <i>T. Campbell Young</i>	20
National High School Chorus and Orchestra	22
Planning an Instrumental Rehearsal. <i>Arthur L. Williams</i>	23
National Music Discrimination Contest. <i>Music Appreciation Committee</i>	26
President's Page. <i>Russell V. Morgan</i>	28
Facts About the Silver Anniversary Conference	30
Cleveland Hotels	31
Suggestions for a Self Survey of School Music. <i>John W. Beattie</i>	33
Testing the Appreciation Hour in Rural Schools. <i>Margaret Harrison</i>	36
Vocal Music Department. <i>Hollis Dann</i>	39
Instrumental Music Department. <i>Joseph E. Maddy</i>	45
Band and Orchestra Contest Music Lists	45
California Western Conference. <i>Mary E. Ireland</i>	48
Eastern Conference. <i>Mark A. Davis</i>	52
North Central Conference. <i>Gaylord R. Humberger</i>	54
Northwest Conference. <i>Grace E. P. Holman</i>	56
Southwestern Conference. <i>Jessie Mae Agnew</i>	58
Southern Conference. <i>Frank C. Biddle</i>	60
Book and Music Reviews. <i>Will Earhart</i>	62
Record Reviews. <i>Paul J. Weaver</i>	68
Recess. <i>Mark Time</i>	72
Armchair Gossip. <i>E. S. B.</i>	74
Headquarters Matters	79 and 80



CONVENTION DATES

- December 29-31, 1931—Music Teachers National Association at Detroit, Michigan (Hotel Book-Cadillac).
- January 21-22, 1932—Association of American Colleges, Netherland Plaza Hotel, Cincinnati, Ohio.
- February 20-25, 1932—Department of Superintendence, N. E. A., at Washington, D. C.
- April 3-8, 1932—Music Supervisors National Conference Silver Anniversary Meeting at Cleveland, Ohio.
- June 26-July 1, 1932—National Education Association at Atlantic City, New Jersey.

December, Nineteen Thirty-one

MUSIC SUPERVISORS JOURNAL

OFFICIAL ORGAN of the
Music Supervisors National Conference
and of the Six United Conferences

California Western School Music Conference
Eastern Music Supervisors Conference
North Central Music Supervisors Conference
Northwest Music Supervisors Conference
Southern Conference for Music Education
Southwestern Music Supervisors Conference

Vol. XVIII DECEMBER, 1931 No. 2

Published five times a year (Oct. 15, Dec. 1, Feb. 1, March 15, May 1) by the Music Supervisors National Conference, 64 E. Jackson Blvd., Chicago, Illinois.

Subscription: \$1.00 per year; Canada \$1.25; Foreign \$1.75
Single copies 25c

Editorial Board: Edward B. Birge, Chairman; John W. Beattie; Anne Landsbury Beck, George Oscar Bowen, Peter W. Dykema, Will Earhart, Max T. Krone, Paul J. Weaver, C. V. Buttelman (Managing Editor).

Copyright, 1931, by the Music Supervisors National Conference

Entered as second class matter October 18, 1930, at the post office at Chicago, Illinois, under the Act of March 3, 1879.

Music for Every Child—Every Child for Music

Music Supervisors National Conference

Russell V. Morgan, President

Executive Committee: Russell V. Morgan, Cleveland, O.; Frank A. Beach, Emporia, Kans.; Ada Bicking, Lansing, Mich.; Walter H. Butterfield, Providence, R. I.; Karl W. Gehrken, Oberlin, O.; Mabelle Glenn, (1st Vice-Pres.), Kansas City, Mo.; Max T. Krone (2nd Vice-Pres.), Cleveland, O.

Executive Secretary: C. V. Buttelman.

Headquarters and Publication Office: 64 East Jackson Boulevard, Suite 840, Chicago, Illinois.

BOARD OF DIRECTORS

National Conference: John C. Kendel, Denver Colo.; Frances Dickey Newenham, Seattle, Wash.

California Conference: Mary Weaver McCauley, San Francisco, Cal.; Glenn H. Woods, Oakland, Cal.

Eastern Conference: M. Claude Rosenberry, Harrisburg, Pa.; James D. Price, Hartford, Conn.

North Central Conference: Herman F. Smith, Milwaukee, Wis.; Alice Inskeep, Cedar Rapids, Iowa.

Northwest Conference: Helen Coy Boucher, Seattle, Wash.; Marguerite V. Hood, Helena, Mont.

Southern Conference: William C. Mayfarth, Spartanburg, S. C.; Grace Van Dyke More, Greensboro, N. C.

Southwestern Conference: George Oscar Bowen, Tulsa, Okla.; J. Luella Burkhard, Pueblo, Colo.

(For names of Sectional Conference officers, see Sectional Conference Departments in this magazine.)

MEMBERSHIP

Any person interested in Music Education may become a member of the Music Supervisors National Conference upon payment of the prescribed dues, which automatically include membership of the same class in the Sectional Conference in whose territory the member resides.

Dues: Associate \$2.00; Active \$3.00*; Contributing \$10.00*; Sustaining \$50.00*; Life \$100.00*; Patron \$1,000.00*.

*Includes subscription to the Music Supervisors Journal.

For further information address the Executive Secretary
Music Supervisors National Conference

64 East Jackson Boulevard
Suite 840
Chicago, Illinois

OUTSTANDING MUSIC TEXTS FOR JUNIOR AND SENIOR HIGH SCHOOLS

UNIVERSAL SONG BOOK

Damrosch-Gartlan-Gehrken

Includes folk songs of all nations, spirituals, songs by contemporary composers, song arrangements from great symphonies and masterpieces of music which Mr. Damrosch has selected as an aid to music appreciation.

BOOK FOUR, UNIVERSAL SERIES

Damrosch-Gartlan-Gehrken

The songs include unison, two, three and four-part arrangements suited to the many and varied groupings that necessarily appear in Junior High Schools. Also contains special supplement devoted to Musical Instruments and Music History.

SUPPLEMENTARY SIGHT-SINGING EXERCISES

Damrosch-Gartlan-Gehrken

The musical treasures of the world in folk song and unhackneyed standard material carefully graded from easy melodies in major keys to difficult studies in part singing.

ASSEMBLY SONGS FOR EVERY OCCASION

George H. Gartlan

The most comprehensive collection of school songs published, including Patriotic Songs, Community Songs, American Songs and Spirituals, Hymns, Songs for Holidays and School Occasions and specially arranged part songs and choruses.

HIGH SCHOOL SONGS FOR EVERY OCCASION

Gartlan and Donnelly

Musically arranged that are within the vocal abilities of the average high school group and that will help to teach the rudiments of harmony through the medium of song. Complete orchestration available.

HIGH SCHOOL CHORUSES FOR SPECIAL OCCASIONS

Gartlan and Donnelly

Fifteen selected choruses that should be in the repertoire of every High School Glee Club. Purchased separately in octavo form, the cost of these selections would be at least five times that of this book.

MELODIC VIOLIN METHOD

George E. Hubbard

For Group Instruction—In Two Volumes

An epochal work—new and original. Completely illustrated charts for checking practice. Each book contains twenty lessons, the twelfth and twentieth of which are programs. Books are the right size to fit snugly in the violin case without folding. Blank staves are provided at frequent intervals so that the teacher may provide additional exercises of his own selection.

Examination copies cheerfully sent on request

HINDS, HAYDEN & ELDREDGE, Inc.

5 UNION SQUARE

NEW YORK CITY



ADVERTISERS' INDEX

American Book Company.....	51
Arfredgar Press, The.....	54
Birchard & Company, C. C.....	
.....Back Cover, 52, 53, 60, 76	
Clark-Brewer Teachers Agency.....	48
Cleveland Institute of Music.....	6
Congdon & Company, C. H.....	71
Conn, Ltd., C. G.....	5
Cundy-Bettoney Company, The.....	6
Curtis Class Piano Course.....	61
Deagan, Inc., J. C.....	76
Denison Company, T. S.....	76
Ditson Company, Inc., Oliver.....	40-41
Educational Music Bureau.....	55
Fearis & Bro., J. S.....	69
Fillmore Music House.....	46
Fischer, Inc., Carl.....	32
Fischer & Bro., J.....	43
FitzSimons Company, H. T.....	38
Fox Publishing Company, Sam.....	Cover 3
Galaxy Music Corporation.....	63
Gamble Hinged Music Company.....	9, 73
General Acoustics Company.....	10
Haake, Gail Martin.....	42
Haynes Company, Wm. S.....	10
Haywood Institute of Universal Song.....	61
Hinds, Hayden & Eldredge.....	4
Holton & Company, Frank.....	11
Hotel Blackstone.....	57
Hotel Drake.....	53
Hotel Stevens.....	8
Ihling Bros., Everard Company.....	78
Jacobs, Inc., Walter.....	42
Jenkins Sons Music Company, J. W.....	55, 67
Jones, L. R.....	51
Kay & Kay Music Publishing Corporation.....	58
Lambert Studios.....	76
Langenus, Inc., G.....	47
Lester Piano Company.....	56
Lorenz Publishing Company.....	60
Ludwig & Ludwig.....	59
Ludwig Music Publishing Company.....	58
Lyon & Healy.....	75
McDonough Music Company, Anne.....	69
Miessner Institute of Music.....	49
Miller Music Inc.....	65
Musical America.....	76
Musical Research Society, The.....	53
Music Education Exhibitors Association.....	2
Music Service.....	52
Music Supervisors National Conference.....	
.....71, 77, 78	
Nicomede Music Company.....	60
Northwestern School of Music.....	55
Paull Pioneer Music Company.....	77
Pedler & Company, Harry.....	47, 78
Penzel, Mueller & Co., Inc.....	50
Presser Company, Theodore.....	56
Preufer Mfg. Company, G.....	50
Roosa, Harris F.....	61
Schirmer, Inc., G.....	44
Schmidt & Co., Arthur P.....	48
School Music.....	6
Schwartz Music Company, Inc., J.....	8
Selmer, Inc., H. & A.....	79
Silver, Burdett & Company.....	Cover 1
Sims Song Slide Corporation.....	53
Summy & Company, Clayton F.....	56
University Extension Conservatory.....	54
University of Michigan.....	71
Vega Company, The.....	77
Voit Company, Inc., Wm.....	71
White Company, The H. N.....	35
Willis Music Company.....	7
Witmark & Sons, M.....	12
Worley Company, John.....	60
York Band Instrument Company.....	Page 1

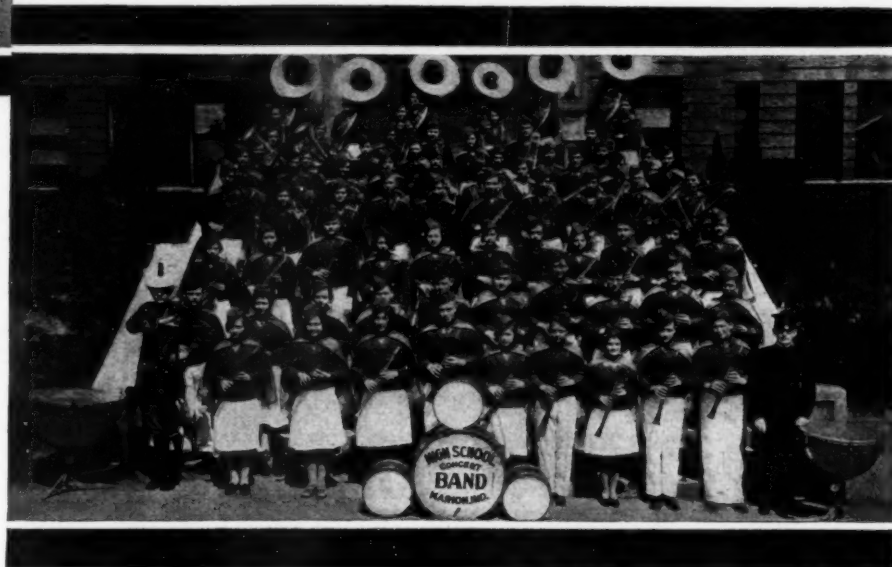


.. National Runners-up Play CONN Instruments

NATIONAL WINNER

Second Place Class A

The trophy shown above was won by Marion at the 1931 National High School Band Contest, Tulsa, Oklahoma. It symbolizes Marion's rapid rise to national recognition and, no doubt, forecasts an even more brilliant future. The photograph shows the prize winning band with its practically 100% Conn equipment.



THE MARION High School Band, Marion, Indiana, winner of Indiana State Championships in 1926, 1927 and 1929, forged ahead to well deserved national prominence when it won second place, Class A, at Tulsa this year.

Its splendid achievement is due largely to the ability and foresight of its able director, C. R. Tuttle, who first determined what it takes to build a successful band and then followed through courageously with the building. In addition to sound instruction and direction, Mr. Tuttle early recognized the necessity of insisting on good instruments.

He says, "We urge the pupils in our grade school bands to purchase good instruments. We find that only about 5% of those who own good instruments fail to succeed, while 40% of those who purchase cheap instruments become discouraged and drop out. Our High School Band has a *practically complete set* of Conn Instruments, contributing to a finished performance which it would be difficult if not impossible to secure in any other way. There is no doubt but that these splendid instruments have helped our band in its rapid progress."

Marion's experience is entirely typical. Consider that all three of the 1931 prize winning Class A bands and both first and second place Class B winners are largely Conn equipped. A majority of the prize winning soloists



C. R. TUTTLE
Director Marion
High School Band

also won on Conn instruments. Each year it is the same. Surely this remarkable record is of real significance to every director, music supervisor and individual musician.

If you want your band to make more rapid progress and attain greater musical success, equip with Conns. Every Conn added to your instrumentation enhances its performance and its chances for success. Home trial, convenient payments make purchase easy. See your Conn dealer or write for literature. Mention instrument or instruments which interest you most.

Valuable Charts for Music Supervisors

Conn's Band and Orchestra Charts are a wonderful teaching aid. Standard in hundreds of schools. Set of charts on 18 instruments and text book, "How Music is Made," sent postpaid for \$1, about one-tenth retail value.

Conn's Band Organizing Plan makes it possible to start with beginners and have a playing band in 4 to 6 weeks. Factory organizers handle all details. Full information and free book, "Band Organizing Made Easy," sent without obligation to music supervisors, directors or any school official.

C. G. CONN, Ltd., 1212 Conn Bldg., Elkhart, Ind.

CONN
BAND
INSTRUMENTS
WORLD'S LARGEST MANUFACTURERS

IF CONN IS NOT ON THE INSTRUMENT
IT IS NOT A GENUINE CONN



An Oboist Overnight?

That is obviously impossible. But, we have found a way of eliminating many of the difficulties in our new

SAXOBO

(Pronounced "Sax-o-bo")

A new instrument that sounds the same as an oboe, having the same dimensions and placement of vent holes, but fingers like a saxophone. The complicated key-work of ordinary oboes, so difficult to finger and to keep in proper adjustment for the average student, is simplified. The SAXOBO may be played with either a special double reed, like an oboe, or a mouthpiece and single reed, like a clarinet.

The SAXOBO, of wood or metal, complete\$180.00

OTHER NEW SILVA-WINDS

The MADELON CLARINET with COVERED KEYS, eliminates "covering troubles" of beginners..... 75.00

H. Bettoney COLUMBIA MODEL clarinet, with many of the features of our highest grade instruments..... 75.00

The MADELON flute, silver plated, made for artists, priced for students..... 72.00

Silva-Bet Alto & Bass Clarinets—unmatched for fine quality of tone, for ease of blowing, for niceties of adjustment. Difficult instruments to make, but made exceedingly well.

{ Write for catalogue of Silva-Winds and Silva-Wind Music. We specialize in these things. }

The Cundy-Bettoney Co.
Jamaica Plain, Massachusetts

Hotel Reservations for the Silver Anniversary Meeting Should be Made Now.
(See Pages 30 and 31)

\$1.00 a year \$2.50 for three years
SUBSCRIBE FOR

SCHOOL MUSIC

Founded in 1900 by Philip C. Hayden
Editor . . . Karl W. Gehrkens
Manager and Publisher, Van B. Hayden
Published every other month during the school year

Publication Office: Keokuk, Iowa
The "birthplace of the 'National'"

SCHOOL MUSIC is published in the interests of special teachers and supervisors of school music exclusively. It will help you in your work. Send \$1.00 for a year's subscription, or send for free sample copy.

SCHOOL MUSIC, Keokuk, Iowa

FOUR YEAR COURSES

leading to Bachelor of Music Degree, Diploma or Teacher's Certificate.
Public School Music in conjunction with Western Reserve University gives Bachelor of Science (in Education) Degree.
PRIVATE AND CLASS LESSONS IN Instrumental, voice and theory departments

FACULTY OF INTERNATIONALLY KNOWN ARTISTS
Beryl Rubinstein—Dean
Russell V. Morgan—Director of Public School Music

The Cleveland Institute
of Music

Mrs. Franklin B. Sanders, Director,
2827 Euclid Ave., Cleveland, O.

NOTES AND COMMENTS

In and About Chicago Supervisors Club. Officers recently elected are: President, Edith M. Wines, Chicago; Vice-President, D. Sterling Wheelright, Evanston; Secretary, Olga E. Hieber, Chicago; Treasurer, Lula Kilpatrick, Cicero. At the meeting to be held at the Cordon Club on Tuesday, December 5, Joseph E. Maddy will discuss the music education program proposed for the Century of Progress Exposition. Dr. Allen D. Albert, Assistant to the President of the Exposition, has been invited to attend the meeting.

The In and About Cincinnati Music Supervisors Club held a joint meeting with the music section of the Southwestern Ohio Teachers Association in Cincinnati, October 30; Ernest G. Hesser, President of both groups, presiding. The attendance was made up of about 300 music supervisors and teachers; Mr. Hesser was reelected President, and T. H. Schmidt of Covington, Ky., succeeded Ruth T. Johnson, Oxford, Ohio, as Secretary. Karl W. Gehrkens of Oberlin Conservatory addressed the group on, *The Music Supervisor's Job*. Other speakers were: E. D. Roberts, Superintendent of Cincinnati Public Schools; Dean Louis A. Pechstein, College of Education, University of Cincinnati; Eugene Goossens, Conductor, Cincinnati Symphony Orchestra; Mrs. Adolph Hahn, President, Ohio State Music Teachers Association.

The Central Ohio Music Supervisors Club held a very interesting meeting in conjunction with the Central Ohio Teachers Meeting, which took place in Dayton, Ohio, October 30. Luncheon was served to some 200 music supervisors. Some very interesting music was furnished from the music department of the Dayton Public Schools. After the luncheon the general meeting and program took place presenting a program of merit to some 300 who had assembled in the Westminster Church parlors. The principal speaker for the session was Mr. Wm. Breach, Director of Music, Buffalo, N. Y., who spoke and demonstrated in a masterly way the use of "Phonetics in Singing." A demonstration by the music department of the Dayton, Ohio, Public Schools was very enthusiastically received. The Chairman of the music section, Mr. G. R. Humberger, Springfield, Ohio, introduced Miss Althea Orton who spoke of the Children's Concerts presented by the Junior Symphony Committee of Columbus, Ohio. Election of officers closed the meeting.

Rural School Music Broadcast. Every Tuesday from 12:10 to 12:30 P. M., the NBC broadcasts the National Farm and Home Hour, under the direction of Margaret M. Streeter. Miss Streeter calls this the "Learn to Sing Period," and it is designed for rural schools and homes. The NBC studios report that they are receiving an overwhelming response through the mail, letters coming in from all parts of the country—North, East, South and West. During December Rose L. Gannon, of the Chicago Public Schools, will assist Miss Streeter.

Project Method. The JOURNAL has received from Miss A. Gertrude Nourse, supervisor of music at Rome, New York, the texts of two operettas worked out as music projects in the program of National Music Week; one entitled, *Spring's Blossom*, and the other, *America's Welcome*. These were selected from a number of operettas submitted in competition. This is further evidence that the project method is a workable idea, and the editors would be glad to receive more data from the field along these or other lines involving the project idea.

Homer Hubbard, formerly of Adrian, Michigan, is now head of the public school music department of the Municipal University of Wichita, Kansas.

Helen Hollingsworth, Indianapolis, State Membership Chairman for Indiana, was recently made Vice-President in charge of publicity for the Indiana State Symphonic Society.

If it's to be Festival Music for any occasion, just write us to send suitable material "for examination"

FEBRUARY

Su	Mo	Tu	We	Th	Fr	Sa
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29					

THE Bicentennial of Washington's Birthday will be celebrated throughout the Nation in a series of events from February 22 to November 24. As the Father of Our Country was a profound lover of music, music will undoubtedly be one of the most important factors in this commemoration. We are equipped to fill your most exacting requirements for choruses, operettas, solos, etc., etc.

"Washington's Birthday," a short operetta in two acts by Lina Loring, for Juveniles, is woven around the cherry-tree incident. The scene is laid in the garden of Washington's home. There are four principal characters and a chorus of as many boys or girls as desired. The piece is tuneful, refreshing and brisk with action. It is one of a splendid assortment of patriotic works put out by this celebrated house (*The Willis Music Co.*) of operettas.



Seasonable Operettas

- FEB. 14 Prince Charming.** By Jos. Surdo
A comic operetta in one act for High Schools. Unison or two-part. Cast may be large or small. Score **1.00**
Orchestration on rental. Stage Guide **1.00**
- MAR. 17 The Wishing Well.** By J. W. Dodge
A musical comedy based on the famous Irish legend in three acts for High Schools. 11 principals, 1 Ten., 2 Bar., 2 Sop., 1 Cont. Charming music. Easy to stage. Score **1.00**
Orchestration on rental. Stage Guide **1.00**
- The Lady of the Terrace.** By A. Penn
A romance of Ireland in two acts, for High Schools. 10 principals, 1 Ten. or Bar., 3 Bar., 2 Sop., 1 M-Sop., 1 Cont. Very unique and picturesque with tuneful music. Easy to stage. Score **1.00**
Orchestration on rental. Stage Guide **1.00**

Operettas of Patriotism

- Paul Revere.** By May Hewes Dodge and J. W. Dodge
A traditional story in a beautiful musical setting for High Schools. Three acts. 10 principals, 3 Sop., 1 Ten., 2 Bar. Good comedy throughout the play. Score **1.25**
Orchestration on rental. Stage Guide **1.00**
- When Betsy Ross Made Old Glory.** By Wallace.
A charming little musical play for juveniles in 3 acts. Time 1½ hours. Easy to costume. Score **.60**
- TRY A MINSTREL SHOW FOR JUNIOR-HIGH**
- Land o' Cotton.** By Fred Johnson.
Can be given in a setting of "All Nations" with Uncle Sam as the interlocutor. Unison or chorus. Score **1.00**
Orchestration on rental. Stage Guide **1.00**
A complete descriptive catalog "Willis' Operettas" will be sent FREE on request

The Psychological Course for School Orchestra and Bands

- "UNIVERSAL TEACHER"**—By Maddy & Giddings
The Beginner's Book
Piano (Conductor's score) **1.00**
Full instrumentation, all parts, each **.75**
- "INSTRUMENTAL QUARTET REPERTOIRE"**
Fits any conceivable situation. Piano **1.00**
Full instrumentation, all parts, each **.75**
- "INSTRUMENTAL TECHNIQUE"**
By Maddy & Giddings
The Key to successful ensemble playing.
Full instrumentation, all parts, each **.50**
- "Willis Graded School Orchestra and Band Series"**
- VOLUME I. 16 easy pieces.**
Piano (Conductor) **1.00**
Full instrumentation, all parts, each **.50**
- VOLUME II. 13 medium pieces.**
Piano (Conductor) **1.00**
Full instrumentation, all parts, each **.75**
Full Score **5.00**
- VOLUME III. 10 favorite classics.**
Piano (Conductor) **1.00**
Symphonic instrumentation, each part **.75**
Full Score **5.00**

For Grade Schools and Junior High

- "THE LITTLE FOLKS OWN ORCHESTRA"**
By Griffith Lewis Gordon
By "PLAYING THE WORDS" beginners soon develop astonishing ensemble.
Piano (with words, story of piece and hints).... **.75**
Full instrumentation, all parts contain words, each **.40**
- The "School Orchestra Mail Order Service" containing sample instrumental parts of twelve important works for School Bands and Orchestras is FREE. Send us your name and address and that of your friends for a copy.

THE WILLIS MUSIC CO.

137 West Fourth Street, Cincinnati, Ohio

You Must Try a Box of THE NEW MICRO "TRU-ART" REEDS

Made of
Selected
Ripe Cane
Carefully
Graded



No. 1—Soft
No. 2—Med. Soft
No. 3—Medium
No. 4—Med. Stiff
No. 5—Stiff

Exceptionally Low Priced

CLARINET	\$1.80 doz.	SOPRANO SAX.	\$2.40 doz.
ALTO CLARINET	3.00 doz.	ALTO SAX.	3.00 doz.
BASS CLARINET	4.20 doz.	MELODY SAX.	4.20 doz.
OBOE	1.00 ea.	TENOR SAX.	4.20 doz.
BASSOON	1.00 ea.	BARITONE SAX.	4.80 doz.
ENGLISH HORN	1.00 ea.	BASS SAX.	6.00 doz.

Guaranteed and Distributed by the Owners of the Internationally Famous GENUINE "MICRO" Hand Made "BLACKLINE" Reeds and other "MICRO" Musical Specialties.

FOR SALE AT ALL LEADING MUSIC STORES

Used Exclusively as Standard Equipment on Pedler Clarinets

J. SCHWARTZ MUSIC CO., INC.

Dept. No. 12

10 West 19th Street

New York, N. Y.

THE STEVENS



Had The Stevens no other claim to distinction, its grandeur alone would make it an outstanding show place. Not only is it the most luxurious and most complete hotel in this World's Fair City but because of its great size and perfect service facilities, The Stevens is able to quote more attractive rates than any other hotel in Chicago.

RATES					
Single Rooms:		Double with Double Bed:		Double with Twin Beds:	
\$3.00, \$3.50, \$4.00, \$5.00,		\$4.50, \$5.00, \$6.00, \$7.00,		\$6.00, \$7.00, \$8.00, \$9.00,	
\$6.00, \$7.00, \$8.00.		\$8.00, \$9.00, \$10.00.		\$10.00, \$15.00.	

THE STEVENS

Ernest J. Stevens, President and Manager

MICHIGAN BOULEVARD, 7th to 8th STREETS
3000 Outside Rooms

CHICAGO
3000 Private Baths

NOTES AND COMMENTS

The Cleveland Board of Education is now located in the beautiful new building erected for the Board, as part of the Cleveland Municipal Group, on the lake front. The building provides an attractive suite of offices and assembly room for the music department—the same serving, of course, as the office of the President of the Music Supervisors National Conference. Members should make a note of the new address for use when writing to President Morgan: Board of Education Building, 1380 East 6th Street, Cleveland, Ohio.

Blanche E. K. Evans of Cincinnati, Ohio, is NUMBER ONE on the list of contributing members for 1932, her remittance and renewal coupon having reached the Conference office on October 14. Miss Evans is supervisor of piano classes in the Cincinnati public schools, and teacher of piano pedagogy in the Cincinnati Conservatory of Music.

Contributing Membership Card No. 2 for 1932 goes to Dr. Walter Damrosch, and No. 3 to Ernest LaPrade. The two remittances with coupons clipped from October JOURNAL came in the same mail; we flipped a coin and Dr. Damrosch won.

Jay W. Fay is now head of the Band and Orchestra School of Ithaca College. Mr. Fay was the first chairman of the National Conference Committee on Instrumental Affairs, and has for the past three years been the head of the music department of the Plainfield, New Jersey, schools, and instructor in the New Jersey College for Women. The well wishes of his many friends are extended to him in his new connection, for which he is so eminently fitted.

The Music Department of the West Texas State Teachers College, through its head, Professor Wallace R. Clark, has become the owner of the library of the Chicago Madrigal Club, including about 40,000 copies of music which has been collected during thirty-one years. The Chicago club has given 197 concerts, many recent ones by radio, under the direction of D. A. Clippinger. Canyon, under the direction of Professor Clark, has had a Madrigal Club for the past fourteen years.

One of the most fitting uses of the radio for publicity purposes is that evidenced in the current program of broadcasts in behalf of the National Music League. This series was initiated on October 26, and will continue on every Monday (4:00 to 4:30 P. M., EST) until December 14. Said Mrs. Otto H. Kahn in the address which opened the series, "The future of music rests largely with the younger generation. True music appreciation comes to people only through definite experience. I feel that to bring to the young people of America the best music at the lowest possible price is the greatest contribution which I can make to the advancement of music in this country." The League searches out new talent, introduces artists to the concert stage, and makes them available to schools, clubs and study groups. The NBC series not only aims to acquaint the public with the Music League and its talent, but to promote music appreciation.

Rhythm Band. Mr. Wilbur Hamje, instructor in the Longfellow School, Teaneck, New Jersey, writes: "An interesting effect was obtained by the use of a rhythm band as an accompaniment, with orchestra, for the combined glee clubs of the school. . . . We used the familiar *Amaryllis* with lyrics by Elsie Jean. The peculiar qualities of the rhythm band instruments fitted very nicely with the well-marked gavotte, and at times were even appropriate to the words being sung. This feature delighted the parents, but the most prized result was the decidedly increased interest of the children who participated as performers and as listeners."

PUBLICATIONS YOU SHOULD KNOW

FOR CHORAL GROUPS

NEW CHORUSES

SA	In Italy.....	Jeanne Boyd	.15
SSA	'Tis Spring.....	Frances C. Darr	.10
SSA	Calm Be Thy Sleep.....	Noble Cain	.15
SSA	Nocturne (a cappella) ..	Elizabeth A. Cook	.12
SSAA	Calm Be Thy Sleep (a cappella)....	Cain	.15
SSAA	The New Moon (two piano acc.)....	Price	.20
TTBB	The Mongrel Yank.....	W. L. Dawson	.20
TTBB	A Ballad of Trees and the Master..	Bergen	.15
TTBB	A Spring Song.....	Pinsuti-Tattersall	.15
TTBB	Calm Be Thy Sleep (a cappella)....	Cain	.15
SATB	Calm Be Thy Sleep (a cappella)....	Cain	.15
SATB	New Year's Eve (a cappella) ..	Protheroe	.12
SATB	O Could I Speak.....	J. W. Thompson	.12
SATB	Out of the Deep Have I Cried Unto Thee	R. G. Jones	.15

CHRISTMAS

SATB	Joseph's Carol (a cappella)....	Marryott	.12
SATB	What Child is This? (a cappella)		
	.....	Ralph A. Marryott	.15
SATB	Christmas Carol.....	Julius Rontgen	.15

Single copies of these or music of any other publisher will gladly be sent for your approval on request. Order a selection describing your needs.

IMPROVE CHORUS SINGING

by Combining Voice Training with Rehearsals

Beautify enunciation and interpretation
Give educational interest to rehearsals

The Voco Study Plan by Charles Norman Granville, provides solutions to problems encountered in the study of songs. The fundamentals of singing are interestingly presented in novel but sound form, the understanding of which eliminates the danger of voice strain.

This work, designed especially for choirs, choruses and voice classes of adults or children, makes the work of teachers and conductors more effective and enjoyable.

Be one of the many whose value as a teacher has been enhanced through the use of

THE VOCO STUDY PLAN

Ask us to send a copy and the Teacher's Manual for examination. If you teach privately, let us help you develop voice classes.

Voco Study Plan,	2 to 11 copies, each...	\$0.90
Single copies	12 or more, each.....	.84
Teacher's Manual.....		\$0.50

FOR INSTRUMENTAL GROUPS

"TECHNICAL FUN"

For All Instrumental Groups—by W. A. Storer
FOR BAND, ORCHESTRA AND CLASS

"Technical Fun" presents a most comprehensive set of 24 lessons in major and minor keys. It provides eight progressively arranged exercises in each lesson, yet all harmonize. This permits beginner and advanced pupils to play together exercises as easy or as difficult as the individual requires.

Supplement or follow any beginners' method with "Technical Fun" and you provide a fine background for playing band and orchestra music.

Order "on approval"—A book for each pupil
An Achievement—\$0.35 per Book

C Treble Instruments	F Treble Instruments
B flat Treble Instruments	D flat Treble Instruments
E flat Treble Instruments	Viola—Alto Clef
Bass Clef Instruments	Drums

FIRST FORTY LESSONS FOR VIOLIN AND FIDDLE-ETTE CLASSES by Edwin Harris Bergh

A method for young beginner classes that doubtless is the most interesting and practically arranged book for this purpose.

Instructors have marvelled at the interest maintained in their classes by use of Mr. Bergh's book. The author is endowed with a rare ability to teach children successfully. This is reflected in the work he has created.

Violin Part	\$0.75	Subject to
Piano Acc. (By Don Wilson)...	1.50	Quantity Discounts

"Gambleized Music" Means
Economy—available on
all publications

MIRICK METHOD IN NEW FORM!

Combining Loose-Leaf Advantages with Permanent Binding

The Mirick Method of Instrumental Instruction for band (and orchestra ad lib.) is now available "with Hinged Covers." Strips of Gamble Hinge attached to the covers make a hinged folio to which each loose-leaf lesson may be permanently attached at the time the pupil receives the lesson.

The Only Difference in Cost is

"With Hinged Covers".....	Net list price is charged
In Regular Form.....	20% discount allowed
Parts Published for All Instruments.....	\$0.75
Director's Manual and Score, each.....	1.50

NEW—F Mezzo Saxophone Part—Just Published!

GAMBLES CLASS METHOD FOR STRINGS

by Max I. Fischel and Aileen Bennett
Now Complete—Comprehensive—Graded

For separate classes or ensemble groups of Violin, Viola, Cello and Bass.

Teachers Will Find This Series

interesting, practical, sound pedagogy that is productive of excellent results. Since publication of Book I, this series has had a constantly increasing sale. If you are not using it, be sure to send for approval copies.

New Enlarged Editions—In Three Volumes

Book I—Elementary	Prices (Usual Discounts)
Book II—Intermediate	Violin . . . 60c 'Cello . . . 75c
Book III—Advanced	Viola . . . 75c Bass . . . 75c

Complete Service on all
Publishers' music—
let us serve you

GAMBLE HINGED MUSIC CO.
228 SO. WABASH AVE.
CHICAGO

Can You Learn to Swim on Your Library Table?

ARE you interested in teaching classes of children to play the piano? In having them acquire from the start a true piano touch? A correct sense of intonation? In having them thoroughly enjoy the process? And in knowing that they can practice all you wish them to without any one else hearing them?

HOW THIS IS DONE:

→ THE LOAR PRACTICE PIANO ←

A four octave practice keyboard
Without "piano" strings
Tuned without tension on the "strings"
Tuned once at the factory, always in tune thereafter
No sounding board or bridge
Played like any piano
The "strings" not hammered but plucked
Delightfully smooth action, with all the dynamic variations possible to a grand piano action and controlled in the same way
Tone can be heard by the player
Not audible to others
A score or more may be operated in the same room at the same time without one interfering with the others
The supervisor can hear any instrument at will, or none, from desk or about room
Beautiful tone (electro-magnetic)
Instrument portable; weighs about 40 lbs.
Occupies about 4½ square feet
Costs about one-tenth of a good upright
May be had with audio unit
More powerful, more beautiful, more impressive than a grand—if you wish
The musical world is given a new glory.

Coming: The individual amplification of all stringed instruments. For private or class instruction—silent, audible to player only, or with gloriously big concert tone.

"The noblest joy is the joy of progress."

For the help you want write

GENERAL ACOUSTICS COMPANY

Dept. J

Holland, Michigan

Note:—We are not manufacturers of, nor interested in "quickest" radio products.

LAST CALL for 1931 Conference Yearbook! (See Page 77)



—EST. 1888—

WM. S. HAYNES CO.

makers of high grade Boehm Flutes and Piccolos, used by leading artists in Symphony and Opera Orchestras. New catalog sent upon request.

These marks
identify genuine
Haynes products



WM S. HAYNES CO. 108 MASS. AVE. BOSTON, MASS.

MUSIC TEACHERS NATIONAL ASSOCIATION

Many well known members of the Music Supervisors National Conference are to take part in the program of the forthcoming Detroit meeting of the Music Teachers National Association, according to an announcement released by President D. M. Swarthout.

The meeting—the fifty-third annual convention of the M. T. N. A.—is to be held December 29-31 in conjunction with the National Association of Schools of Music, the latter organization convening on Monday, December 28th. Papers included on the forenoon of the first day of the M. T. N. A. program will be: "A Report on the Examination of Schools in the N. A. S. M." by its president, H. L. Butler, Syracuse University; "The State Boards of Education and the Battle of Certificates" by Charles N. Boyd, Pittsburgh Musical Institute; and "The Congressional Library and Its Available Service to American Musicians" by Carl Engel, Chief of the Music Division, Washington, D. C. In the afternoon there will be papers offered by Mrs. William Arms Fisher of Boston on "Why the American Choral and Festival Alliance?"; by Arthur Heacock, Oberlin Conservatory, on "Modern Tendencies in Harmony Teaching"; by Mrs. H. H. A. Beach, Boston, on "Emotion vs. Intellect in Music"; and by Henry Purmort Eames of Scripps College, Claremont, Calif., on "Music Culture as a Required Major College Study".

Papers for the second day (Wed., Dec. 30) include: "The Intellectual Element in Music" by David Stanley Smith of Yale University; "Progress in Class Instruction in Music Today" by C. M. Tremaine, New York City; and a paper, the subject yet to be announced, by Ernest MacMillan of Toronto, Canada. Wednesday afternoon will be given over to taking in the sights and attractions of Detroit, with an organ recital scheduled at 4:30 o'clock in the Art Museum, by Edwin Arthur Kraft of Cleveland. On Wednesday evening will occur the annual banquet, at which Mr. Ernest Fowles of London, Mr. Ossip Gabrilowitsch, and other well known musicians will speak.

Thursday forenoon will occur the Voice Forum, with Frantz Proschowski from the Chicago Musical College as Chairman. Mr. Proschowski will give a paper and demonstration on the subject, "Voice and Intellect"; Florence Lamont Hinman of Denver, Colorado, will present a paper on "Developing a

CONTINUED ON PAGE FIFTY-ONE

Holton

COLLEGIATE

Band Instruments



The Collegiate Trumpet

Truly an aristocrat among trumpets. Built to compare favorably with the average so called standard lines but at a popular price well within the reach of the parent of the average school boy and girl. Made to play as well as sell.

Popular Priced Editions of Famous Band Instrument Masterpieces

Holton Collegiate Band Instruments were created for the school band market. They meet in every respect the demand of amateur musicians for quality at popular prices.

THEY ARE GOOD LOOKING. Their rich and artistic appearance will instantly impress you.

THEY PERFORM PERFECTLY. They have the tone, the perfect tuning, the absolute ease of playing demanded by great Artists,—and in a greater degree than you will find in many professional instruments.

TREMENDOUS VALUES. Truly professional quality in the price range of the school band—the greatest band instrument values ever offered.

AND BEST OF ALL. Frank Holton & Co. proudly puts its name on all of its products; your guaranty of honest workmanship and fair price.

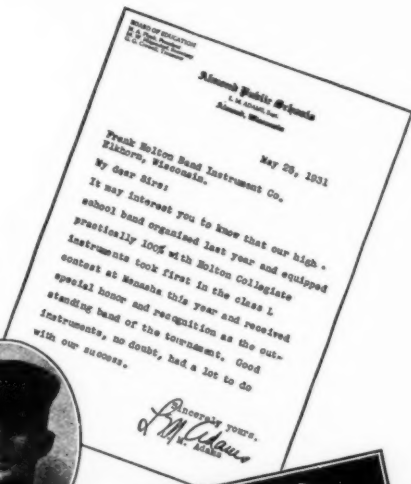
MAIL THE COUPON. We will promptly send information on the instrument you indicate. Try a Collegiate for ten days free.

For The Supervisor

Investigate the Holton Guaranteed Plan that produces a playing band in 12 weeks without financial risk to the school or parents. No other plan like it. The coupon will bring details.

Frank Holton & Co.

Makers of America's Greatest Band Instruments
Elkhorn, Wisconsin



Almond, Wis. School Band
Holton Organized and
Holton Collegiate
Equipped.

The Almond School band was organized in September, 1930 by Frank Holton & Co., and completely equipped with Holton Collegiate Instruments. Under the capable direction of Russell R. Grindle this fine band not only won first place in the Wisconsin Contest in May, 1931 against eight other entrants, but was given special mention for outstanding performance.

FRANK HOLTON & CO.,
600 Church St., Elkhorn, Wis.

☐ Send me Free Loan Application. I am interested

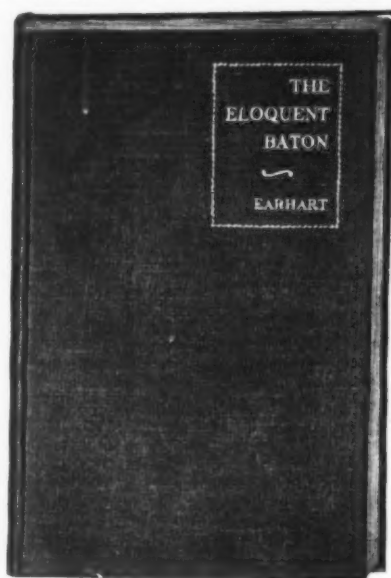
in

☐ Send Details of your School Band Plan.

Name

Street Address

City State



Price 1.50

DR. EARHART . . . in writing his book, **THE ELOQUENT BATON**, . . . has given us the book we were waiting for on the subject of conducting.

—*Musical America*.

CHRISTMAS

CANTATAS

- *The Wondrous Story (Kountz)
S.A.—S.S.A.—S.A.T.B.—60c each.
- *Glad Tidings of Great Joy (Kountz)
—S.A.B.—.60.
- **The First Christmas (Kountz)—
S.A.—.60.
- In Bethlehem (Kountz)—S.S.A.—.60.
- Glory to God (Peery)—S.A.T.B.—So-
los—.60.

*Stageguide for dramatizing..... .75
**Stageguide for dramatizing..... .25

The Messiah

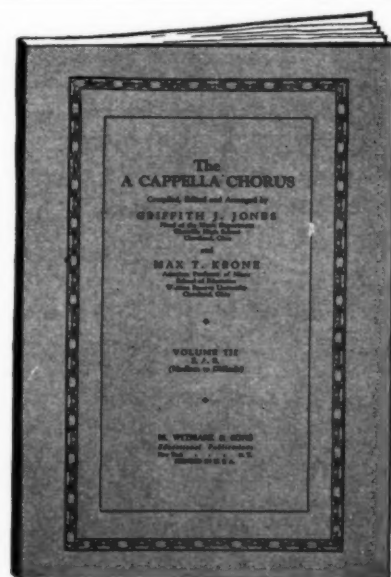
The great oratorio, in a revised and abridged edition by Richard Kountz, is made practicable for High School Chorus, 1.00.

OPERETTAS

- Tommy Murphy's Christmas (Penn).
Operetta for adults and children, .60.
- A Penny for Christmas (Fields). Op-
eretta for children alone—unusually
strong story, .60.
- Christmas With the Old Woman Who
Lived in a Shoe (Jewitt). Operetta
for young children, .50.

THE A-CAPPELLA CHORUS will consist of eleven volumes, graded as to difficulty, and, when completed, will constitute a complete course in a cappella singing. Volume III—S.A.B. (medium to difficult), the first volume published, is now available. Price .60.

M. WITMARK & SONS
—Educational Publications—
1650 Broadway, New York



MUSIC SUPERVISORS JOURNAL

Vol. XVIII

64 E. Jackson Blvd., Chicago, Ill.

No. 2

Official Organ of the MUSIC SUPERVISORS NATIONAL CONFERENCE and of the SIX SECTIONAL CONFERENCES

Editorial Board: Edward B. Birge, Chairman; John W. Beattie, Anne Landsbury Beck, George Oscar Bowen, Peter W. Dykema, Will Earhart, Max T. Krone, Paul J. Weaver

Editorial Opinions

TWENTY-FIVE YEARS! A Silver Anniversary—surely an occasion for reflection, taking account of stock and looking ahead. A quarter century ago the supervisor of music had no such feeling regarding any professional organization as he now does toward the Music Supervisors National Conference. He attended the music section of the N.E.A. But this was only one of many departments of an organization whose destinies he was not interested in shaping. The music section made substantial contributions to music education through its committees, many of whom labored faithfully and submitted valuable reports, which would never have seen the light of day but for the young and vigorous magazine, *School Music*, launched in 1900 by Philip C. Hayden.

In spite of this good work, however, as well as the recurring pleasure of meeting colleagues yearly, something difficult to define but no less real was lacking in the music section meetings. Perhaps this lay in a feeling of impermanence and of there being no great loss in skipping a meeting. In these two particulars, at least, the modern school music teacher has just the opposite feeling today toward his National Conference. He feels that it is *his* organization, which he has had some part in shaping, and that only some unexpected and unavoidable situation will prevent his attending the next meeting.

And what, during these twenty-five years has the Conference been worth to its members? It has certainly helped to raise the standard of school music teaching everywhere, and equally has it improved the professional status of the public school music teacher. It has been largely responsible for the breath-taking swiftness with which high school music has come to the front in the last decade, through its enterprise in bringing to its meetings outstanding musical organizations in this field. Most important of all, it has had a broadening effect upon the educational philosophy of its members, and has made them more tolerant and at the same time more

discriminating; more tolerant of opinion and more discriminating regarding standards, as is shown by its indifference to methods of arriving at results, while giving its approval only to attainments which are in every way superior. We may therefore look forward with pride and anticipation to the next meeting of our National Conference, as rounding out a quarter of a century of influence upon music education absolutely unique in this country if not in the world.

EDWARD B. BIRGE

The Supervisor as Teacher

SOMEONE has said that a master teacher's art might all be catalogued under two principal headings. The first of these is the ability to inspire his students to such a pitch of enthusiasm that they will want to go right out and "dig in" to that subject matter or develop a performing technique and artistry like the master's. The second is the organization of material so that the student may have available at once—while his enthusiasm is at its highest pitch—that which is suited to his present level of technique, intelligence, and emotional develop-

ment. There are many ways in which the first end is attained—the teacher's own enthusiasm for his subject or art, his consummate artistry and scholarship, his skill in presenting his material or in helping the student analyze his own difficulties, his sincere humaneness, generous giving of himself, sense of humor, fairness, consideration—these are typical of the ways in which the master teacher arouses an intense "will to do" on the part of his students.

The second function is dependent upon the teacher's scholarship in his field, upon his ability to analyze the student's personality as well as his problems of technique, and upon his ability to organize materials.

To the extent to which we who supervise consider ourselves teachers of teachers, it might be profitable to apply these criteria to ourselves. In the literature on

CONTINUED ON PAGE TWENTY-NINE

CICERO, ILLINOIS

100 Per Cent

CONGRATULATIONS to Cicero, Number One on the 1932 list of "One Hundred Per cent" Conference cities! We are with the Conference 100 per cent—and we want to receive 100 per cent of the benefits the Conference can give. This is the gist of the message from Cicero. To this sentiment the superintendents and school boards of Cicero very apparently subscribe, judging by the fact that 100 per cent Conference membership and 100 per cent attendance at Conference meetings have been officially—and substantially—encouraged. Cicero is a 100 per cent Conference city—and here is the 100 per cent membership enrollment for 1932:

J. Sterling Morton Township High School: H. V. Church (Superintendent), Louis M. Blaha, Charles H. Haberman, O. Janovsky, Robert Lundgren, Robert Lyons, John Minnema (Head of Music Dept.), C. K. Nicholas, Philip Polly.

Cicero Public Grade Schools: George A. Schwebel (Superintendent), Miss L. Abrowski, Hobart Bolerjack, Mrs. Margaret Cavan, Evelyn Chval (Supervisor), Ruth Coleman, Gertrude C. Dalton, Lula Kilpatrick (Supervisor), Helen M. Lyle, Mildred Stipek, Amanda Weberg.

A New Challenge to the Music Supervisor

AUGUSTUS D. ZANZIG

Director of Music, National Recreation Association

IN these times when strenuous effort must be made to provide the bare necessities of life for millions of people, social, recreational, and other health and character-building agencies are receiving less support than formerly, and in some instances are being dropped altogether. The schools are likely to be last in feeling the pinch; the development of our children is always a primary consideration. Yet even the schools in some places are having to curtail their activities, especially in music and other purely cultural or, in the best sense, recreational subjects. But hardest hit of all are the settlements, community centers, and recreation departments that provide for adults. Why, it is asked, should money be spent for music and other cultural activities for adults, when so many of them are in need of food, clothing and shelter?

We must all help see to it that no one anywhere suffers for lack of the sustenance and protection of life, but we must also realize that the need is now greater than ever to hold fast to the things that make life worth living. The danger of degradation is more to be feared than the danger of starvation. The deplorable inability to provide for loved ones, which must bear heavily on the morale of many an unemployed man and woman, is a painful factor in his or her misery, and will continue to be so even when the city or state or private agency takes over the blessed and respect-sustaining obligation to help. Nearly or equally as painful must be the feeling of not being needed or wanted. The demoralizing effect of this feeling and of atrophying idleness is the primary evil of the situation.

Realizing this, the leaders in relief for the unemployed are finding or making jobs for as many as possible, rather than merely giving money, food or shelter to all the needy without service of any kind in return. The self-respect that goes with something to do—especially something *good* to do—is generally recognized. For example, the erection of government buildings and other work of making the national capital more beautiful are model relief measures. Nonproductive investments they are called, but we cannot at this time afford any other kind. We are already suffering from too many productive investments. We as a people have, so to speak, added to our spare time all the working hours of between six and seven million men and women. What better than to

employ this leisure time in enriching American life?

The construction of fine buildings and other means of beautifying a city are not the only ways to do this. Even more beneficial would be an increased development of cultural activities, of vocational and avocational skills and appreciations among us. "*Build thee more stately mansions, O my soul.*" For example, what would be the effect if choruses, under good leadership, could in every

city attract many of the unemployed to their ranks now, when rehearsals could be held frequently, and in the daytime, and even a choir like that of Bethlehem, Pennsylvania, might arise in many a community? No matter how simple or crude the beginning would have to be, the growth in appreciation, skill and morale could be great. It might all start with simple community singing, but a kind in which people might be surprised to discover unsuspected possibilities in themselves. Group instruction in singing and playing could also be offered; orchestras, bands and smaller playing or singing groups be formed—all without charge, and instruments loaned. Incidentally, the feeling of being wanted and of being in a current of significant life would be regained by many people. If we could do these things and provide



AUGUSTUS D. ZANZIG

also for development in the other arts and crafts—literature, drama, and the dance—among the people, we might turn calamity into good fortune.

But it would not do to pay people to sing or play for their own pleasure and edification, and few people even among professionals can attract large enough audiences to conscientiously accept payment for performing. More might indeed be done to provide employment for unemployed musicians, but in this article we are thinking of the great number of unemployed who are not musicians. However, all the men and women who in idleness are walking the streets, lounging on park benches or seeking shelter—the less proud and more needy of them—in municipal lodging houses, can think of nothing but getting a job or securing in some other way the bare necessities of life for themselves and their families. It may seem impossible to interest them in singing or playing just for the love of it, but what an achievement it would be if any number of them could rise to the point of using, in this or similar ways, some of their energy and a few of the many hours which they cannot now use effectively in

seeking a job—use them in acquiring new skills and appreciations or enhancing old ones, if only for the joy of expression and of doing something—anything—well, and of growing in the doing of it!

Many a music supervisor, with the proper attitude and opportunity, might bring people to the point of breaking through the numbness that unemployment causes. The purpose of this article is to suggest that they try to do so in community centers, evening schools, churches, or wherever else people may gather for music. The number need not matter; one out of a thousand or even out of a whole city would be worth the endeavor. However, certain considerations would have to be very carefully followed:

1. The opportunities for musical activity would have to be offered only with the idea that people who have the time might like to take advantage of them. There should not be any special appeal to the unemployed. The reasons for this are obvious. The ideal group would include mothers and other people who are employed, as well as people who have no work. Some of the many men and women who are now employed for only two, three, or four days a week are likely to be among the first to respond to the opportunity.

2. The activities offered would, for most people, have to be regarded as recreational in the best sense (as any live musical group, including even such a one as the Bethlehem Bach Choir, is recreational). Many a person has at some time wished that he or she could learn to sing or play well, or to listen more enjoyably to music, but the pressure of daily work and perhaps of the easy, sensational amusement of the crowd have kept him from doing so. Now is his opportunity. But even for him, only the best sort of class procedure will do, one in which the music's the thing, interest is held strong and high, and he can feel himself growing in real musical skill and enjoyment.

3. No kind of instrument or activity is to be despised, no matter how crude it may be, if it gives or may give to the player or singer, in any degree, the liberation, inspiration and delight for which the best music of every sort is admired. Some people, especially among certain foreign born groups, will find as much satisfaction in a fretted instrument as others will find in a violin. The thing expressed or striven for, and the quality of the performer's own experience, are the important considerations. Even if only one kind of activity—for example, singing—can be offered, a valuable contribution could be made.

Ideally, funds would be appropriated for such work as is here proposed, and thus used they might well be regarded as properly devoted to relief of the unemployed. If carried on extensively, this work would incidentally provide remunerative employment for many people because of the need for books, music, instruments and other materials, as well as for leaders, teachers, and assistants. But, funds or no funds, there must be many a school music supervisor who is enough concerned about the situation and its possibilities to give some of his time and best interest in helping make the most of it.

There is evidence that the new prosperity that will follow our present disillusionment will be—*must be*—noted principally for the development of our best human resources, rather than for the exploitation of natural resources and human frailties. The romance of riches, of undiscovered natural resources, booming stocks and growing cities has heretofore engaged most of our best creative power. Until the crash in 1929, the daily matin of almost everyone, it seemed, from the bootblack to the banker, was said over the financial page of the newspaper. Now the romance is gone; the outer structure, at least, of our prosperity has crashed like Sinbad's ship. But here in music and the other arts is a new, endlessly rich continent which exists within the minds and hearts of the people. Here is pioneering and enrichment for everyone, and increased leisure for it.

The music teachers and leaders are already giving promise of this new and better era. The present situation seems to be offering them opportunity to make as notable an advance among adults as the best of them have made among children, and in grasping it they may make the most noteworthy advance of all—which is to provide for a larger carry-over of school-acquired skills and appreciations into adult life. An arrangement adding to the likelihood of this achievement would be the inclusion of high school students in the adult groups best suited to them.

The school music supervisors can be assured that the officials and workers in municipal recreation departments and other recreational agencies will back their efforts manfully. The deliberations of Canadians and Americans during the recent Recreation Congress in Toronto, where outstanding events were the performance of the Mendelssohn Choir and the Niagara Falls Symphony Orchestra, gave proof of this.

Note: This article is one of a series provided by the Committee on School Music in Community Life (Wm. W. Norton, chairman). The author is a member of this committee.—THE EDITORS.

"I WAS interested to read in last May's JOURNAL about the fine membership records of the Fredonia and Potsdam normal schools, and it seems to me," said Harper Maybee, "that the teacher training institutions ought to furnish a large share of the Conference membership. Nothing could be better for the institution than to have constant close contact with the Conference through the enrollment of members of the faculty and as many of the students as possible. On the other hand, the Conference benefits immensely by having brought into its membership the future supervisors and teachers, as well as the instructors who are helping them prepare for their life work."

"Quite right!" said Mr. Maybee to himself. Forthwith, he put the matter squarely up to the Music Department of Western State Teachers College, Kalamazoo, Michigan. The proposition went over one hundred per cent, and now we understand Mr. Maybee is arranging to charter a floor or more of one of the Cleveland hotels for the week of April 3, 1932, to take care of the Western State Teachers College party.

YOUNG CLEVELAND TUNES UP

LILLIAN L. BALDWIN

[[A word-and-camera panorama of musical young America as exemplified in the city that will entertain the Silver Anniversary Meeting of the Music Supervisors National Conference. The author is Supervisor of Music Appreciation in the Cleveland Public Schools.]]

ONE hundred and fifty thousand children—shades of the Old Woman who lived in the shoe! In her dilemma, if I remember rightly, "She gave them some broth without any bread, then spanked them all soundly and sent them to bed." All of which proved her no mean child specialist although it is doubtful whether she would be recognized by John Dewey. For broth and a sound spanking, both excellent institutions, are no longer considered the adult's whole duty to childhood.

It is illuminating to follow the child down the road from long ago until now. For centuries he was regarded informally as a precious little pet animal, formally as a miniature man. Then he was discovered to be a personality with a perfectly good mind all his own, and things began to be done and overdone about that. Later came the still more amazing revelation that his behavior was not to be explained either in terms of original sin or green apples—or the lack of them—but by deeply rooted instincts and emotions which were to prove the keys to his life conduct.

Then the good old educational apple cart upset, spilling "disciplinary subjects" all over the road, and few there were who cared to pick them up. Alphabets, spelling, grammar and rhetoric ceased to be ends in themselves and became but

means toward the appreciation of literature. Tedious and tasteless memorizing of boundary lines and dates of puppet kings gave way to imaginary excursions and adventures in a fascinating

world across which moved the colorful pageant of history. And then it was that music and the representative arts came into their own as the perfect form of expression of the child's emotional life.

And so it has come about that today in the public schools of greater Cleveland, almost one hundred and fifty thousand children are annually exposed to music. To some of us this statistical fragment suggests thrills by the thousand; to others, just one hundred and fifty thousand chances for sour notes! But however we may look at it, there they all are and something must be done with them!

Down where the chairs are low, the least of our musical amateurs are singing the sagas of their small world with never a note to annoy, just pretty tones and pretty tunes to think about. Sharp little ears are pricked to discover whether the piano or phonograph is telling of soldiers marching, fairies dancing or little folk falling asleep. And even down here we find the virtuoso of the toy drum, pipe and xylophone tapping out familiar rhythms and tunes as confidently as you please.

About the time we reach the third grade ambition sets in seriously. We begin to read notes and join the never-ending search for "do." This year many of us are learning to read our songs by radio, and the pill is so well coated with sugar that it is almost like candy! For the lessons are attractively made, the radio voice is pretty and "doesn't holler at us."

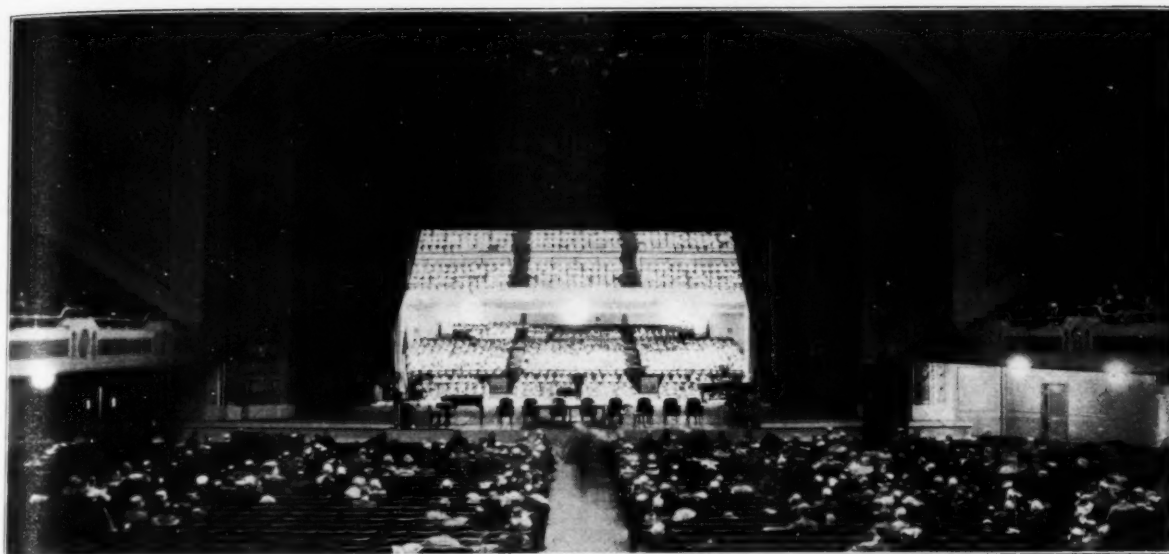
Once we've learned the secrets of the score there is no end to our activities. We sing alto, we form glee clubs and school choirs; each year lovely special songs "not in the book" are sent out to all the schools, and later the pick of the many flocks come together and sing them in a grand May festival. "He shall feed His flock," floating out on three thousand flute-like voices from three thousand little white-clad figures banking a blue



Ready Sing!



The Joyful Noise Six Miles Away



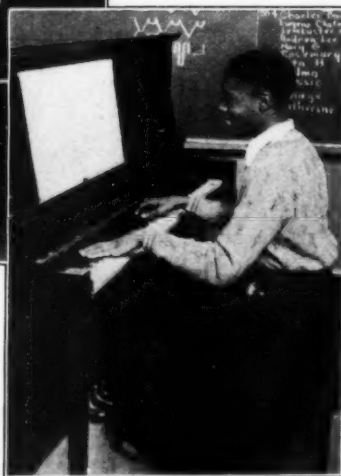
Children's Festival Chorus in Rehearsal
Cleveland Municipal Auditorium—looking through the double stage to Music Hall

and gold music hall to the top, makes a moment of almost unearthly beauty not soon to be forgotten.

Other instruments beside the voice intrigue us. Even that long-suffering piece of furniture, the parlor piano, develops tune possibilities. Piano classes are fun. We don't mind staying after school or even coming back on Saturday for these lessons. Music racks and paper keyboards turn our everyday desks into make-believe pianos which are excellent for the fingers and merciful to the ears. A piano class is the busiest place! We are doing something every minute, whether taking our turn at the real piano or fingering away at the paper keyboards, singing the notes to help ourselves along. We play duets, we accompany our songs, and we even compose little pieces of our own! It's rather like a game, too, for one just can't help wanting to beat Billy, who fumbles his flats. Of course that means digging in at the home work, but even that is gratifying, especially when we discover what an impression our piece makes on mother! Outsiders are quite apt to think of the music taught in the public schools as just another piece of mass production meaning very little to the individual child. The satisfaction registered by the pianists here pictured—and upon my honor they had not been told to "look pleasant"—would



Peter, Peter, Punkin Eater



So This Is Beethoven!

indicate that there is a great deal of private and personal joy involved. We have just now, in Cleveland, seven hundred and ninety-eight others who are happily picking their way from "Peter, Peter, Punkin Eater" to Beethoven. As for band and orchestra—why, we aspire to them almost before we can hold up the instruments! Though our intonation be slightly squiffy at times, we blow our bit of Bach with a zest that would warm the heart of that kindly father of twenty. We have a brave Juvenile Band which at least reached the sash stage on its way to fame and uniforms, and we have elementary orchestras, some of them so enthusiastic that they meet at homes for extra practice.

And now we are adding the last touch in musical refinement, the string quartet!

All this while we have been cultivating what William Butler Yeats calls, "The lost



Ambition!

art that is perhaps nearest of all arts to eternity, the subtle art of listening." For we know that musicianly listening is the basis



Cleveland Juvenile Band

of all musical culture since it gives us standards for performance and taste in musical literature, as well as emotional satisfaction in musical beauty. Listener's joy lasts long after voices have lost their freshness and after busy breadwinning hands have been forced to lay aside flute and fiddle for sterner weapons. Listener's joy surpasses sound itself, for "Music, when soft voices die, lingers in the memory."

Cleveland children have such a wonderful opportunity for storing music memories. Beginning with the fourth grade they may hear concerts by the Cleveland Orchestra, concerts planned for them and serviced with records and study booklets, so that they may live intimately with each program for months before they actually hear it. Think what it would have meant to you and to me to have had a major orchestra on our school faculty and to have heard seventeen symphony concerts by the time we had finished high school!

Last year, in spite of hard times, thirty thousand school children crowded Severance Hall during a March week of Children's Concerts. And if the hall

had been larger or the week longer there would have been many more. But again we are revelling in numbers, just because they are so overpowering! When a high school boy says, "Oh, it isn't just the music, it's the thoughts that come!"; or a fifth-grader bursts in with, "What do you think! Last night our radio played the 'Ride of the Valkyries' and my daddy didn't know about it and I could tell him!"; or when a first-grader having learned to know Mr. Edward MacDowell and his music asks, "Mother, don't you think I do my scales better since you read me the story about Edward?"; then you know that school music is carrying over into life, and that is all that really matters.

We hesitate to speak of our older girls and boys lest we are betrayed into boasting. Of their proud performance it is almost enough to say, pointing to the little fellows, "and that's how they got that way!" For a gratifyingly large number of our saplings seem strongly inclined in the direction in which the little twigs have been bent.

Keen competition for place in school bands and orchestras



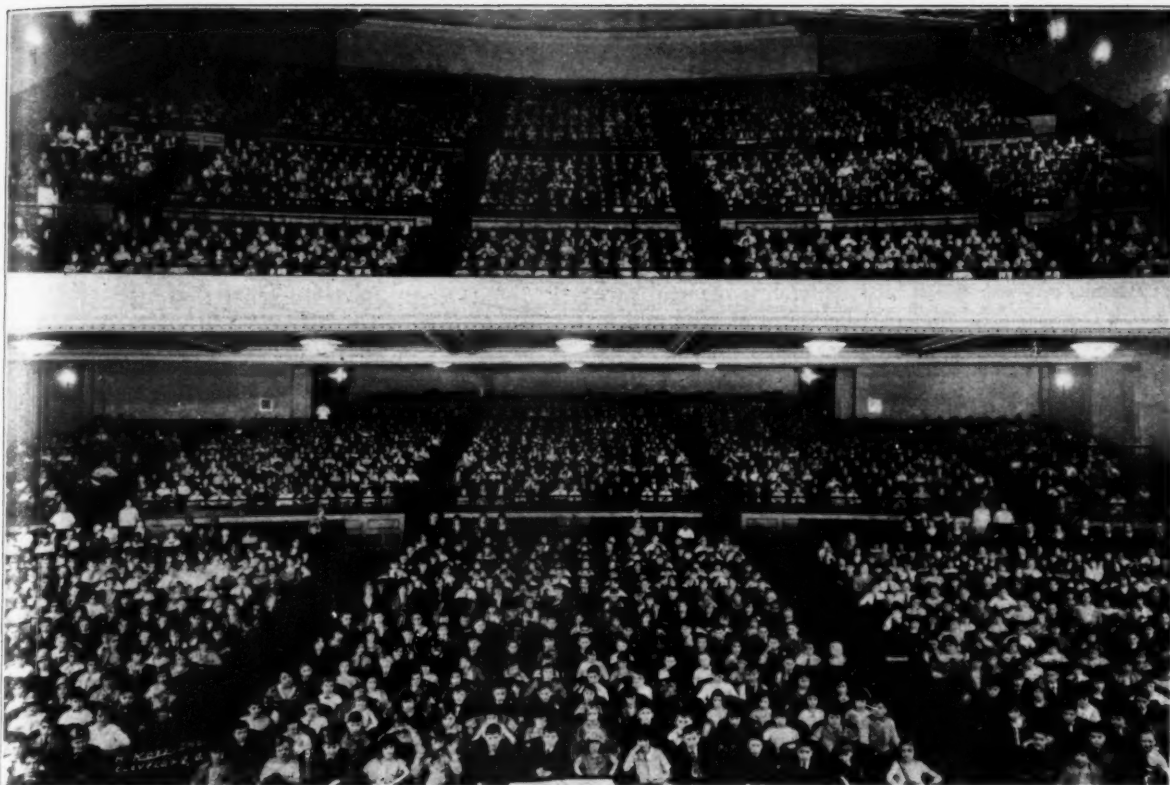
"It's An Ill Wind That Blows Nobody Good"



A Taste for Chamber Music



Pirates of Penzance



Listeners' Joy (Symphony Concert)

where there is a chance to spend hours and hours working on such music as the Césaire Franck *Symphony in D minor*; hundreds of young people electing choral classes when they might have chosen millinery or swimming; not to mention the outstanding groups and individuals whose musical interests and attainments are already approaching professional status, are proof enough that here in Cleveland and all over the country, music in the public schools has been a magnificently successful experiment.

L. L. B.



AND now, throughout the city and the surrounding territory, there is intensified activity. Cleveland is to be the fortunate host of the thousands who will gather to celebrate the Silver Anniversary of the Music Supervisors National Conference.

The National High School Orchestra and the National High School Chorus! What a joy it will be to hear these great ensembles in our own Public Auditorium; to hear the visiting bands, orchestras and choral groups; to meet and to know these boys and girls from all parts of the country, and to share the inspiration and help of the general programs!

The excitement of anticipation is sharpened by the hustle and bustle of preparation. Cleveland must demonstrate its warmest hospitality; plans must be made; forces must be organized; money must be raised. Withal, we must be ready for our own modest part in the great Conference festival, for, with such a critical audience, we must be in our very best form.

Our enthusiasm grows as the intervening period lessens, and April 3 will find us at top pitch of enthusiasm, eager to greet you.



National Champions (Glenville High School Orchestra)

Accent, and the "Mésalliance" in Song

By T. CAMPBELL YOUNG
(London)

THIS article falls naturally into two distinct portions, yet these are, essentially, interdependent, as will be realized when the latter part is studied.

Accent, in vocal music, means literally *the importance which is given to a syllable*. The term may be said to include the distinguishing marks which show where this special "attention" is to be placed.

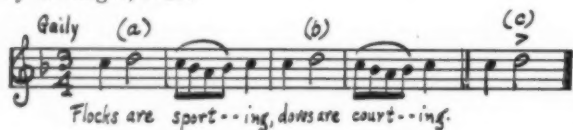
There are many ways in which this accent, or stress, can be imposed. Of the commoner kinds, the following may be mentioned (the order in which they occur is not necessarily an indication of their relative importance):

(1) **THE AGOGIC ACCENT.**—Where longer and shorter notes alternate, the former will attract attention by their extra length:



In the foregoing example, the notes at (a), (b), (c) and, to a secondary degree, at (d), command the aural attention because of their duration, which may be said to "isolate" them. This is known as the *agogic* or "attracting" accent.

A better example, perhaps, occurs in the *Mazurka* and *Saraband*, where the second note in each bar is stressed, by its length, thus:



The notes at (a) and (b) receive an agogic accent by virtue of their length.

It is a mistake to add to this a STRESS accent, as shown at (c). Usually the time duration, alone, is quite adequate.

(2) **THE TONIC OR PITCH ACCENT.**—Where a note "stands out" as the highest in a phrase, or, in rarer cases, as the lowest, it attracts attention by its very isolation. Example:



The note at (a), by reason of its "pitch isolation", becomes important.

It will be noticed, too, that this is enhanced by the agogic accent, previously considered.

It may be of interest to recall that high notes are usually sung with increased force, partly because the average vocalist prefers to sing them so, perhaps on account of his lack of training, whereby he *cannot sing*

them softly, and also, to a subconscious association between high notes and full production.

This, in many cases, is quite erroneous.

(3) **METRICAL ACCENT.**—Many so-called musicians still believe, devoutly, that the first pulse in each bar *must* be stressed and that *all* four-pulse bars bear a primary and a secondary accent thus: Strong, weak, medium, weak.

This is known as the *metrical accent*. If only they would *realize* and also *remember, constantly, that this is not the complete structure, but the skeleton only!*

Where other considerations transcend the metrical stress, the latter must be made to accommodate them.

In marches, dance music and so forth, the metrical structure is naturally more rigid.

Generally speaking, however, time and accents are not the end, but are merely aids to true musical interpretation.

There are many other kinds of accent which cannot be discussed here in detail. Among them may be mentioned the *PATHETIC*, or *EXPRESSIVE ACCENT*, which is used either as a surprise, or for some special purpose, thus:



The note at (a) receives a special stress because of the break in the rhythm which precedes it. There are innumerable instances of this kind of deliberate accentuation.

The *DYNAMIC ACCENT*, the *CUMULATIVE ACCENT*, and also those which are due to modulations and to other varying conditions, are well worth a further study.

It may be said that a *good song is the result of a perfect alliance between words and melody.*

Only when the former have merit and the latter is appropriate will the union be a happy one.

It is not, perhaps, sufficiently realized that both words and melody have their own metrical structure, which is primarily dependent upon *accent* or *stress*, and that the *accents in both should coincide.*

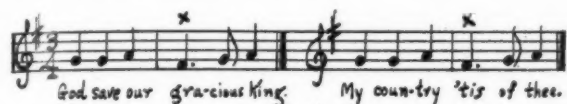
If the accents of the music fall upon the unaccented words of the poem, the result is far from satisfactory, and indeed is often ludicrous.

Disparity seems to occur where a poem has been fitted—or misfitted—to a tune already in existence; or where a composer, such as Mendelssohn or Handel, has set music to words in a language he does not fully understand or appreciate; or again, where the words of a "foreign" song have been translated in a manner which is *literal* rather than *artistic*.

Concerning the first group, above mentioned, many flagrant instances may be found in modern school song-books.

Over and over again one finds prepositions, conjunctions, etc., such as "the," "and," "but," "how" and similar unimportant words, or the unaccented syllables of polysyllabics, falling upon the first or important note of the bar, or upon the highest, or, less frequently perhaps, the lowest note of a musical phrase which note becomes important because it "protrudes."

In the first phrase of the British National Anthem for instance, the small leap downwards to the "leading note"—marked X below—



and followed by rising notes, gives an added importance to that already due to the natural accent of the first beat. This is further augmented by the fact that the note in question is elongated, and is succeeded by a shorter note (agogic accent).

The original words fit this phrase fairly well, but the American adaption is hardly satisfactory. To say:

"My' country, 'tis' of thee,"

does not express quite what is intended. Actually, it should be:

"My country, 'tis of thee,"

The word that demands stress is *thee*. As it stands very little can be done to alleviate the disparity.

Perhaps the American words and the English tune are, strictly speaking, unhappily allied, for, in accent they are in places diametrically opposed.

The reader should study carefully each song in the schoolbooks he or she is using, judging them in the light of this question of unity.

The number of "bad eggs" discovered will prove, conclusively, that the few good ones were "dearly bought" and in many cases it will be realized that the "cheap" book has proved a "doubtful bargain."

If directors cannot find a good collection of songs, at least they should teach their children only the good songs which may be found within the books that are available.

It sometimes happens that a song has become popular in spite of certain disparities between the metrical accent and the musical stress. In many cases these may be minimized, or even entirely removed, by slightly altering the words, the music, or even both.

If this alteration be too literal, however, the song may lose more than it gains, and this fact must limit the amount of license permissible—if the patient is liable to succumb, it is hardly advisable to operate.

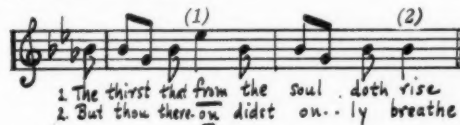
Perhaps an instance of this adjustment may be helpful.

The song, "Drink to Me Only with Thine Eyes" is, itself, to speak quite frankly, a kind of "mariage de

convenience" but is, nevertheless a *mésalliance* between an old English air and a poem of Ben Jonson's.

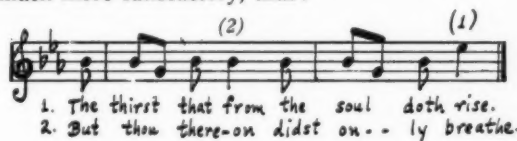
It may be assumed that the song is too well known to require its inclusion here in full, and only the parts required need be given.

As usually written, and one regrets to add, *sung*, the third phrase is as follows:

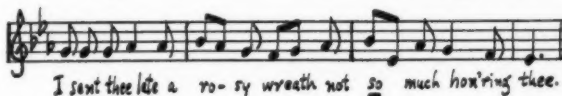


One need only sing these two lines to the melody above them to realize how badly the musical accent falls on the words "from" and "on." It is a simple matter, however, to find a remedy.

If the notes (1) and (2) be interchanged, the result is much more satisfactory, thus:



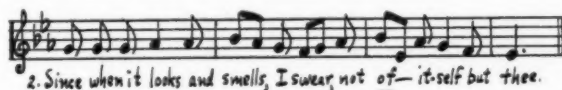
Similarly, in the second verse, the following occurs:



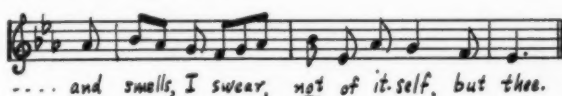
The word "so," falling on an accented note, is quite "out of the question." It may be amended thus:



Again one finds in the second verse:



Here a redistribution of the words will be found to improve the effect thus:



It is unfortunately true that most of the great oratorios abound with examples of the *mésalliance* now being considered. If one takes up a copy of Mendelssohn's "Elijah" or Handel's "Messiah," one will find innumerable instances of the "unhappy marriage" of words and music. Hymnals and even folk songs, too, will furnish many similar instances.

It may be that the "masters" of the past were good musicians but indifferent poets, in that they did not appreciate to the full, the metrical structure of a poem. Even where the composer may have been aware of the real word values and their natural poetic stress, poly-

phonic and fugal music would tend to obliterate any poetical consideration, and the poem was of necessity sacrificed for the sake of the music.

When several parts in a chorus are singing different words simultaneously, it would be absurd to give any particular attention to word values and accent or even to enunciation. The work might indeed sound infinitely better if sung to "lah."

It is often remarked that chorus singing is notoriously unintelligible, and it would be of interest to know to what degree this may be attributed to the fact that for two hundred years and more, thousands of people have sung to many times that number of listeners, words and music unhappily and unfortunately allied.

Why trouble to sing nonsense intelligibly?

Whether or no the duty of musicians be to condemn

such music, at least *they ought to be aware of its deficiencies*, and if they be teachers or directors of music, most certainly should they "open the eyes" of their youthful charges.

What was good enough for their grandparents is not, of necessity, the best thing for them, otherwise why trouble about education or about progress? Their elders may have loved horses and so may they, but motorcars and aeroplanes have much to recommend them.

To conclude, may one urge a plea for the incorporation of the best songs and choruses available, and—
THESE SHOULD BE JUDGED ON THEIR MERITS.

By all means let the "standard" works be given their due meed, but no longer should they be allowed to usurp the rightful claims of those which have succeeded, and which may have surpassed them.

NATIONAL HIGH SCHOOL CHORUS and NATIONAL HIGH SCHOOL ORCHESTRA

*Music Supervisors National Conference
Silver Anniversary Meeting, Cleveland, April 3-8, 1932*

PRESIDENT Russell V. Morgan and the Executive Committee have announced that the National High School Chorus of 500 singers and the National High School Orchestra of 250 players will assemble at Cleveland, Ohio, April 3, 1932, for a six-day period of intensive training under eminent conductors, culminating in several performances for the Silver Anniversary Meeting of the Music Supervisors National Conference.

The responsibility for organization and management of the two groups has been vested in a joint committee, chosen from the National Committees on Instrumental and Vocal Affairs, as follows:

Joseph E. Maddy, Professor of Music, University of Michigan, Ann Arbor, Chairman
Hollis Dann, Director, Dept. of Music Education, New York University, New York City
George Oscar Bowen, Director of Music, Tulsa, Oklahoma
Walter H. Butterfield, Director of Music, Providence, R. I.
Noble Cain, Director of Vocal Music, Nicholas Senn High School, Chicago, Ill.
Francis Findlay, Head of Public School Music Dept., New England Conservatory of Music, Boston, Mass.
Fred Fink, Supervisor of Instrumental Music, Colorado Springs, Colo.
R. Lee Osburn, Director of Music, Proviso Twp. School, Maywood, Ill.
Victor L. F. Rebmann, Director of Music, Westchester Co. Recreation Commission, White Plains, N. Y.
Eugene Weigel, Professor of Instrumental Music, Ohio State University, Columbus, Ohio
Glenn H. Woods, Director of Music, Oakland, Calif.

Conductors have been announced as follows:

For the Chorus, Charles M. Dennis, Director of Music, College of the Pacific, Stockton, California; Guest Conductor, F. Melius Christiansen, Director of Music, St. Olaf College, Northfield, Minnesota.

For the Orchestra, Victor L. F. Rebmann, Director of Music, Westchester County (New York) Recreation

Commission; Guest Conductors, Eugene Goossens, Conductor of the Cincinnati Symphony Orchestra, and Rudolph Ringwall, Assistant Conductor of the Cleveland Symphony Orchestra.

Selection of singers and players will be made January 20, from applications on hand at that time. Applications received after that date will not be considered unless vacancies occur. Singers and players will be chosen by comparison of their qualifications as shown by their applications.

The boys and girls will be housed in separate hotels during their stay in Cleveland and the students will be under strict supervision at all times. The enrollment fee of \$22.00 covers the cost of room and board at \$3.25 per day and the cost of music and gold pins for the members. Transportation to and from Cleveland and spending money for incidentals will be paid by the members, or by their schools, local clubs, business firms or individuals. The total expense, aside from the enrollment fee and transportation will include meals en route, strings, reeds, photos, etc.

Music for both chorus and orchestra will be sent to the singers and players about February 1, for advance preparation. Members of both chorus and orchestra will be expected to master their music before going to Cleveland.

For application blanks or information concerning either the Orchestra or Chorus, write to the Committee, Care Music Supervisors National Conference, 64 E. Jackson Boulevard, Chicago, Ill.

THE MUSIC

Following is a partial list of pieces announced by the Conductors of the National High School Chorus and Orchestra. Information regarding additional pieces yet to be chosen may be obtained by writing to the Conference office.

FOR CHORUS

Cherubic Hymn, Gretchaninoff (H. W. Gray, A Cappella Choruses No. 1)
Praise to the Lord, Christiansen (Augsburg, St. Olaf Choir Series 76)
Hosanna, Christiansen (Augsburg, St. Olaf Choir Series 57)
Joshua, Moussorgsky (G. Schirmer, 5534, Mixed Voices)
Ave Verum Corpus, Byrd (Oxford University Press, Tudor Church Music)
The Ash Grove, Arr. by Gordon Jacob (Oxford Folk Song Series, F 10).

FOR ORCHESTRA

Symphony in E. Minor, No. 5, Tchaikowsky
Symphony in C. Minor, No. 1, Brahms

FOR CHORUS AND ORCHESTRA

Rio Grande, Lambert (Oxford University Press, Chorus Edition)
(Other numbers to be announced later.)

Planning an Instrumental Rehearsal

ARTHUR L. WILLIAMS

Assistant Professor of Wind Instruments and School Music
Oberlin Conservatory of Music

A STUDY of the activities of music teachers and supervisors will reveal that the element of planning, so vital to all modern life, is found in widely varying degrees. It is seldom found in its completeness. Often its presence is almost negligible. No one will deny the importance of planning in any kind of teaching. There may be some doubt as to how far it may apply, and as to how thoroughly it should be done. Since rehearsals occupy a goodly share of the attention of the school music teacher and supervisor of today, and since many of the points which apply to the rehearsal may also apply to class and private lessons, the purpose of this article is to offer some suggestions on the problem, "Planning an Instrumental Rehearsal."

Different Types of Rehearsals. Rehearsals vary greatly as to the circumstances under which they are held. For example, many more things have to be considered in planning for a rehearsal of a civic orchestra, which has neither a regular meeting time nor place, than would be necessary in planning a rehearsal of a high school orchestra which meets daily within school hours at a certain period and in a certain place; or an all-county high school band made up of players from a dozen or more schools, which meets regularly on a certain night every week in one of the more centrally located schools. In order to be of greatest helpfulness, suggestions complete enough to apply to the most irregular rehearsal will be presented. Although many of the suggestions will not apply to the more regularly scheduled rehearsals, it is hoped that the completeness attempted will give the reader insight into and preparation for the problems confronted in planning and conducting any type of rehearsal.

1. Determine the Purpose of the Rehearsal. The first necessity is to determine the purposes for holding the rehearsal. They may be many and varied, but the important point is that SOME purpose MUST be determined. Without this, a rehearsal cannot be properly planned. The reason for holding any individual rehearsal will usually be a part of a more general aim or purpose which extends over a period of many rehearsals, possibly culminating in a concert. It is just as important to determine the purpose of the rehearsal following a concert as it is to determine it for the dress rehearsal preceding the concert.

2. Set the Time for the Rehearsal. Every rehearsal is important and should be planned so that each member of the organization may be present. Thus, setting the time involves a consultation of the schedules of all possible conflicting activities, whether in school or community at large. When a date and hour have been set, it is wise to have this information placed on the calendars of all conflicting organizations. There is more chance that the time will be held free if it is known by these groups. If conflicts are inevitable, a time may be fixed when fewest members will need to be absent. In schools many special assemblies and meetings, inside and outside of school hours, make it necessary to consult frequently the

general school schedule before setting a time. By anticipating possible conflicts in your planning, you are more apt to eliminate them from the actual rehearsal.

3. Choose the Place of the Rehearsal. Often the place of the rehearsal depends upon the time at which the rehearsal is scheduled, and vice versa. Both must be considered simultaneously.

Some of the points to be considered in choosing a place are:

(a) *Location.* Is the place centrally located in respect to the distances the members would have to travel? It would be unwise to choose a place which requires the majority of the members to travel a great distance, when a more central place is available.

(b) *Accessibility.* Although centrally located for all members, is it easily accessible to good roads, car lines, busses, etc.? Thus, a place not centrally located may be more accessible than another place which is centrally located, due to local conditions.

(c) *Accommodations.* Does the place have the accommodations and modern conveniences, making it a desirable place to meet? This might involve such things as parking space, location of rehearsal room (1st floor or above), elevator service, rest rooms, etc.

(d) *Size.* Is the place of rehearsal adequate in size, depending upon the number of members expected and the volume of sound to be emitted? A place may be so large that the members and the sounds they produce are entirely swallowed up in the vacant space. It may also be so small that all cannot get into the place without crowding, and the sounds emitted be-

come a grand jungle of confusion. Much of the success of the rehearsal depends upon the choice of the correct size rehearsal room.

(e) *Equipment.* How much of the equipment necessary for rehearsals is located in the place? This involves such matters as chairs, music racks, pianos, etc. Other essentials are good lights, good ventilation, etc. A room equipped with sound-absorbing walls and ceiling is much more desirable. When essential equipment is lacking, plans for obtaining the needed equipment should be made before the place is chosen.

4. Announce the Rehearsal. The next step is to see that everyone involved is notified. This may be done in any one, several, or all of the following ways, depending upon the kind of rehearsal and the number of participants.

(a) *Oral Announcement.* Oral or spoken announcement may be effective when it is known that all, or at least a large number, of the members will be present at a certain meeting. Where this is the only type of announcement, it is important that every member of the organization be present when the announcement is made. A member of the organization, carefully selected for the purpose, can usually put over an announcement more effectively than the chairman of the meeting. It is unwise to ask that an announcement be made which involves very few persons in a large meeting. Use every opportunity to notify or remind individuals of a re-



ARTHUR L. WILLIAMS

hearsal when you meet them on the street or in other public places.

(b) *Written Announcement.* The written announcement may take the form of a letter or card written to the members, giving important information such as purpose, time, and place. This may be sent to each member through the mail, or merely posted on various bulletin boards, if it is known that all the members regularly consult these boards. When using the latter method, very attractive announcements may be made through the use of colored papers, pencils, and inks. It should be added that when announcements are to be read in meetings, they must be carefully worded and written. It is customary for the person sending in the announcement to sign the notice, thus giving it authenticity.

(c) *Printed Announcement.* When we speak of printed announcements, we generally mean publishing the announcement in a community or school newspaper. The letters or cards to be sent to individual members may be printed also. Great care should be used in writing the announcement to be sent to the newspapers for publication.

(d) *Telephone Announcement.* When there is not sufficient time to use the mails, the bulletin boards, or any of the other ways, and when the group involved is very small and located in scattered sections, a personal announcement over the telephone may be considered. Seldom does every member have a telephone; and even if so, it is unlikely that all the calls will be completed. A plan whereby each person called is given the responsibility of calling several others speeds the task.

5. Build the Program for the Rehearsal. The building of the program is closely linked with each of the points we have considered thus far. Many times these points are dependent upon the type of program planned. Some of the elements which enter into the building of the program for a rehearsal are:

(a) *Kind of Rehearsal.* It makes a great deal of difference whether it is a first rehearsal, a dress rehearsal, or one in between the first and last of a series. In any case the general aim of the series of rehearsals, as well as the individual purpose of the rehearsal in question, must be recognized.

(b) *Type of Individuals.* A wise teacher considers the individual as well as the group in building the program. The reactions of individuals and the group as a whole must be visualized. Every member should be benefited in some way by the planned program.

(c) *Material Available.* Before the program can be built, a list of the material available for use must be studied. Determine whether it is suitable for your purpose. Determine whether there are sufficient parts to make its use possible.

(d) *Time Each Piece.* It is necessary to time each composition you may wish to use in the program. More than this, it is necessary to anticipate difficulties which will arise, so that time may be allowed for the working out of such problems where solution is desired during the rehearsal. This involves a careful study of the conductor's scores, and often the individual parts for each instrument must also be studied. The proper length of program can be planned only when the exact timing of each activity is considered.

(e) *Arrange the Order.* Taking into account all the various things to be done in the rehearsal, what is the best order in which to arrange them? The teacher must visualize the whole procedure from the standpoint of the student's interest and the aim of the rehearsal. With real thought given to the sequence, such matters as the best place for tuning, roll call, sight-reading, tryouts, familiar numbers, etc., may be arranged.

(f) *Write Plan in a Record Book.* When the program has been built, it should be recorded in a plan book. If the planned program is placed on the left hand side of a page, the opposite right hand side of the page may be used to report what was actually done in the rehearsal. This makes it easily

possible to note mistakes in planning and to improve future plans. Arrangements should be made for writing the final plan on a blackboard placed in the front center of the rehearsal room just before rehearsal time.

6. Prepare the Equipment for the Rehearsal. Before the meeting place is selected, note the equipment available as well as any additional equipment which may be needed. It is necessary to arrange for all equipment to be in place by rehearsal time. The janitor usually has immediate charge of all equipment in his building. Therefore, after permission for the use of the building has been granted by the owner or the proper authorities, the janitor must be consulted. Make a list for him of the equipment needed, stating what, when, where, and how. Be sure that he understands your directions. See to it that the additional equipment which must be brought in from some other place is attended to in ample time. The directions for the janitor include such matters as: Time the place is to be open; lights needed; ventilation needed; chairs, racks, etc., necessary; time rehearsal will be over, etc. A janitor's fee is proper if his services are used at times when the building is not generally open. When a fee for the use of the building is required, it usually includes the janitor's fee.

7. Arrange for the Preparation, Distribution, and Collection of the Music. Unless there is a regular librarian, one or more temporary librarians should be appointed for the rehearsal. Since this is a most important duty, great care must be exercised in selecting persons. Much time will be saved if written directions are made, giving information about the location of the music, how it may be checked and prepared, how many sets or folios are needed, how many members will have to be supplied with music, how many and what kind of instruments will be used, how many additional parts need to be ordered or copied, suggestions on how to distribute and collect the music, directions for assigning music to members who wish to use it for practice before the next rehearsal, how to keep a record showing where every piece of music is at all times, etc. It is often possible to give the exact number of chairs and racks, as well as the kind of parts to be put into certain folios if irregular. If the exact number of members or folios needed is unknown, every effort should be made to have ready additional folios in excess of the probable number needed. The librarian must also be responsible for the director's scores and know where they are at all times. He may also care for the director's baton, music rack, tuning bars, etc. His directions should contain a copy of the program which he is to write on the blackboard in the rehearsal room before the rehearsal.

8. Assign the Duties for the Rehearsal. (a) *Before the Rehearsal.* Few janitors have the time or ability to place the equipment in the exact order desired. Therefore, it is wise to select various members of the organization who can arrive a few minutes early to carry out these duties. Some of the assignments are: Unfold chairs, place chairs, unfold racks, place racks, prepare and place larger instruments (timpani, drums, string basses), etc. When equipment has to be brought from other places, responsible individuals must be assigned to arrange for its transportation to and from the rehearsal place, with ample time allowed for preparing the instruments in both places. Written directions, including charts, will save much time and energy. Each duty should have its directions listed on a separate card.

(b) *During the Rehearsal.* When such matters as announcements, re-tuning, ventilation, etc., need to be cared for during the course of the program, they may be assigned to various members beforehand, and should be carried out in a quiet and orderly manner.

(c) *After the Rehearsal.* The replacing of equipment after the rehearsal is as important as getting it in place before the rehearsal. Make a definite assignment of duties. An oppor-

A NATIONAL BAND CLINIC

THROUGH the cooperation of the University of Illinois, a National Band Clinic has been arranged at the University, the dates of which are: January 6, 7, 8 and 9.

Invitation is extended by the University and the National Band and Orchestra Association to all instrumental supervisors and band masters to attend this clinic. The 1932 contest music will be played by the University of Illinois Band, and interpreted by expert band masters. Suggested band numbers for the 1933 list will also be played.

Important business matters concerning the handling of the band contests will be discussed and decided upon. In fact, these four days will be crowded with informative and helpful activities and discussion of vital interest to all instrumental supervisors and band masters. The only expense will be the registration fee. A program for this event will be mailed upon request to Mr. A. A. Harding, Director of University of Illinois Band, Champaign.

A. R. McALLISTER, President
National School Band and Orchestra Ass'n

tunity for worth while training may be made use of by having the same individuals who set the equipment replace it. There is little chance for music or equipment to be lost or misplaced if these provisions are made.

9. Be Prepared for Any Emergency. Since there may be a slip in even the best planned program, it is wise to have an alternative in readiness. Circumstances over which you have no control may prevent the following out of your plan. For example, a group of essential players may be prevented from attending because of a severe storm; or perhaps you, as director, may be taken sick. A little thought as to what could be done in various emergencies may save a rehearsal from failure. Cultivate resourcefulness as well as preparedness.

10. If a First Rehearsal, Arrange Seating of Individual Members. In a first rehearsal, it is necessary to plan the seating of each individual. For example, who shall be concert master, or which clarinetist shall play first and which second? Perhaps there will be no question among the members themselves as to what seat or part they are to play. Therefore, the director must learn as much as possible about each member and plan a seating order which is both tactful and satisfactory. This may be done in one of the following ways:

- (a) Allow the players to sit where they choose for the first rehearsal, announcing a tryout for places later.
- (b) Look up the record of each individual and place him according to the ability and experience his record shows.
- (c) If the person has been a member of the organization at some previous time, or a member of similar organizations, give that person preference over the new players.
- (d) Hold a brief tryout on a carefully selected short passage in each section where there is any difficulty in arranging the order.

Aim to get everyone seated satisfactorily and working well within the shortest length of time. The seating should always be temporary and depend upon merit.

11. Plan to Follow-Up the Rehearsal. The necessary plans leading to the next rehearsal should be considered so that announcements may be made during the present rehearsal. This may prove to be a time-saver for everyone concerned, often eliminating the necessity of sending announcements by any of the ways mentioned previously. Those absent should be notified. Sometimes a list of absentees is posted with direction for the next rehearsal. A postcard sent to each absentee is often effective. If a member is worthy of membership, his absence is detrimental and should be looked into so that its recurrence may be prevented.

This follow-up includes the recording of what was actually done in the rehearsal. When compared with the plan, it may reveal points where improvements can be made next time. There is little danger of making this record too full.

How to Conduct a Rehearsal

(a) *Know your plan.* Your plan will be of little value to you unless you are very familiar with it. This involves all the points given in the first part of the article, meaning that you have studied your scores carefully and that you know everything has been done to prepare for the rehearsal.

(b) *Arrive early.* By arriving at least fifteen minutes ahead of the scheduled time, the director will have time to adjust himself to the surroundings, greet the members as they arrive, answer questions which they may have, and see that everything is ready as planned.

(c) *Begin on time.* Persons do not usually like to waste time or have someone waste it for them. Therefore, begin exactly on time whether all are present or not. A properly arranged program will place attractive things, from the members' viewpoint, at the very beginning of the program. Make those who are late feel that they have really missed something, if you wish to decrease tardiness.

(d) *Keeping the aim foremost in mind, follow the planned program.* The program should be followed unless an emergency arises which makes it impossible to realize the aim of the rehearsal without altering the program. This means that the director must be constantly alert, sense every situation and be resourceful in substitution.

(e) *Keep the rehearsal moving.* No disciplinary problems are apt to arise if everyone is kept busy. Do not waste time. Speak clearly, definitely, concisely, and tactfully. Listen to your voice. Is it pleasant to hear? Can it be heard easily? Make all baton movements clear, meaningful, and expressive. The way you do things will be reflected in the way your members respond. Stop any disturbance the moment it occurs. Disorder caught in the bud will never flower.

(f) *Dismiss on time.* Rehearsals begun on time can easily be dismissed on time. If you always close on time, your pupils will never learn to "watch the clock." Aim to close the rehearsal in such a way that each individual feels that something worth while has been accomplished, and that a lot of real enjoyment has been gained in the doing. Much discord and confusion may be eliminated by using every opportunity to train your members in the practice of self-control, courtesy to others, respect for law and order, and a true realization of the ideal that anything worth doing at all is worth doing well.

Conclusion. Planning takes time but it is worthy of the most valuable time on your schedule. A person may be successful without it, but is always more successful with it. Remember that it is not how fast we go in our effort to get to a certain place, but rather the direction in which we go, that really counts. It is the time spent in thoughtful planning of our work that gives us the right direction in which to go.

Anyone who will read, understand, and follow any or all of the suggestions given above, incomplete as they may be, will be repaid with a greater measure of success.

National Music Discrimination Contest

**[The Music Appreciation Committee Announces a Contest for High School Students in Connection with 1932 Biennial at Cleveland.]
[Three Fully Paid Summer Music Camp Scholarships to be Awarded]**

THIS contest will be held sometime during the first three days of the Silver Anniversary Meeting of the Music Supervisors National Conference in Cleveland, April 3-8, 1932. Persons eligible to enter the contest are:

- (1) *Members of the 1932 National High School Chorus;*
- (2) *Members of the 1932 National High School Orchestra;*
- (3) *Visiting band players assembled in Cleveland for the Conference Band Demonstration; and*
- (4) *High and Junior High School students recommended by their school music teachers or supervisors, and in Cleveland at the time of the Contest.*

Prizes will be scholarships in any of the established summer music camps. The National Broadcasting Company will furnish three scholarships, fully paid and including all expenses, at the camps selected by the winners.

The contest will be broadcast from the National Broadcasting Company's studio in New York. This broadcast will be over a national hook-up so that all students in America will have the privilege of taking the test in their own schoolrooms for their own benefit. However, their papers will not be graded by the committee. To be eligible for prizes, contestants must (a) qualify as stipulated in items 1, 2, 3 or 4 in the paragraph above, and (b) must be in Cleveland at the time of the Contest. (Pupils in schools of Cleveland and adjoining towns, who qualify as stipulated in item 4, are eligible to compete for prizes.)

Points to Be Covered in the Contest

I. *Ability to recognize different styles in instrumental music through examples from the most famous composers in these styles. For example:*

Classical—Haydn, Mozart.

Romantic—Chopin, Schubert, Schumann, Mendelssohn.

Impressionistic—Debussy.

Modern—Strauss, Stravinsky.

Note: Through radio programs and school classes pupils should have many opportunities to contrast these four styles.

II. *Ability to recognize the styles of certain composers. For example: Mozart, Beethoven, Wagner, Chopin, Tchaikowsky, Debussy.*

Note: In addition to the ability to recognize certain general styles (part one) high school students should develop some feeling for the individual styles of the more familiar composers.

WITH satisfaction that will be shared by all Conference members, the Music Appreciation Committee releases this announcement of a Music Discrimination Contest made possible through the cooperation of the National Broadcasting Company. Although only participants present at the Cleveland Biennial who qualify as prescribed in the announcement will be eligible to compete for the three summer Music Camp scholarships to be awarded as prizes, the national broadcast will make available the test to schools throughout the country. Without doubt thousands of pupils will take advantage of the opportunity thus afforded.

*Important—*Every high school teacher or supervisor who is considering entering pupils in this discrimination contest should notify Music Appreciation Committee, Music Supervisors National Conference, 64 East Jackson Blvd., Chicago, Illinois, at once. The committee is preparing study plans which will be sent to Conference members on request, together with full information regarding the contest.

COMMITTEE ON MUSIC APPRECIATION

Maibelle Glenn, *Chairman*, Kansas City, Mo.
Lillian L. Baldwin, Cleveland, Ohio.
Lenora Coffin, Indianapolis, Ind.
Inez Field Damon, Lowell, Mass.
Will Earhart, Pittsburgh, Pa.
Lilla Belle Pitts, Elizabeth, N. J.
Sadie M. Rafferty, Evanston, Ill.
Alice Rogers, Santa Monica, Calif.
M. Claude Rosenberry, Harrisburg, Pa.
Sudie L. Williams, Dallas, Tex.
Grace P. Woodman, Chapel Hill, N. C.

Address Correspondence to
64 E. Jackson Blvd., Suite 840
Chicago, Ill.

III. *Ability to identify the following forms in music: (a) Three-part Song Form, (b) Rondo Form, (c) Theme with Variations, (d) Sonata Form.*

IV. *Ability to identify types of song: (a) Art Songs, (b) Folk Songs, and (c) Arias from Opera.*

V. *Ability to distinguish different types of voices: (a) Coloratura, (b) Lyric Soprano, (c) Contralto, (d) Tenor, (e) Baritone and Bass.*

VI. *Ability to identify different instruments of the orchestra through their expressive qualities.*

VII. *In order to give an opportunity for individual expression, one unfa-*

miliar composition will be played and the students permitted to write their reactions.

Preparation for Contest

The accompanying list gives a number of compositions which can be heard through phonograph records and over radio. Let no teacher be alarmed by the length of the list, for *this is not a memory contest*. A pupil can build a feeling for the four styles of music or for the styles of certain composers without hearing all of the selections listed. By giving a long list, however, the committee hoped to cover much of the material that is now available in the classroom.

Teachers will find that the same selections can be used for many lessons. For example, when we are observing music of classical style through the minuets of Haydn and Mozart, we may become familiar with three-part song form, most of these minuets being in that form. Sonata form is best studied through symphonies and sonatas of Haydn, Mozart and Beethoven, and thus a feeling for the styles of these composers can be developed when sonata form is being emphasized.

A feeling for different types of voices and different types of songs can be developed simultaneously. Many folk songs, art songs and arias may be found in high school music books.

Expressive qualities of instruments may be observed in much of the music used to develop discrimination in styles and form.

Suggested Preparatory Music

PART I—*Examples of different styles of instrumental music:*

(1) CLASSICAL

Haydn
Surprise Symphony.
Trio in G Major.

Mozart
Suite from Les Petits Riens.
Symphony in G minor.
Jupiter Symphony.
Minuet in D.

(2) ROMANTIC

Schumann
Soaring.
Traumerel.
Concerto in A minor.
Romanza, from Symphony No. 4 in D minor.
Song—Two Grenadiers.

Mendelssohn
Spinning Song.
Fingal's Cave Overture.
Nocturne, from Midsummer Night's Dream.
Overture, from Midsummer Night's Dream.
Wedding March, from Midsummer Night's Dream.
Symphony No. 3 (Scotch).
Andante, from Italian Symphony.

Chopin
Waltz in C \sharp minor.
Nocturne in E flat.
Aeolian Harp Etude.
Butterfly Etude.
Fantasie—Impromptu.
Military Polonaise.
Nocturne in D flat.
Prelude, Op. 28, No. 20.
Prelude No. 4.

Schubert
Impromptu in A flat.
Unfinished Symphony.
Rosamunde Ballet.
Songs { The Erlking.
Ave Maria.
Hark, Hark the Lark.

(3) IMPRESSIONISTIC

Debussy
Girl with the Flaxen Hair.
Reflection on the Water.
Clair de Lune.

(4) MODERN

Strauss
Till Eulenspiegel's Merry Pranks.
Stravinsky
Fireworks.
Petrouchka.

PART II—Music which illustrates styles of some composers:

Beethoven
Sonata Pathétique.
Egmont Overture.
Symphony No. 3.
Symphony No. 5.
Sonata Appassionata.

Wagner
Magic Fire Music, from The Valkyrie.
Ride of the Valkyries, from The Valkyrie.
Closing Scene, from The Dusk of the Gods.
March, from Tannhäuser.
Evening Star, from Tannhäuser.
Prelude to Lohengrin.
Act III, Introduction, from Lohengrin.
Overture to The Flying Dutchman.
Prize Song, from The Meistersinger.
Prelude to The Meistersinger.
Dance of the Apprentices, from The Meistersinger.

Tchaikowsky
Symphony No. 4.
Marche Slave.
Andante, from Symphony No. 6.
Andante Cantabile.

Chopin
See list above.

Mozart
See list above.

Debussy
See list above.

PART III—Form in Music:

Three-part Song Form.
March of the Dwarfs—Grieg.
Minuet in D—Mozart.
Mazurka—Chopin.

Rondo
Rondino—Vieuxtemps.
Gypsy Rondo—Haydn.
Rondino—Beethoven-Kreisler.
Ecossaises—Beethoven.

Theme with Variations
Harmonious Blacksmith—Handel.
Surprise Symphony, Second Movement—Haydn.

Sonata Form
Surprise Symphony, First Movement—Haydn.
Egmont Overture—Beethoven.
Symphony in G minor, First Movement—Mozart.

PARTS IV AND V—Types of Songs and Types of Voices:

Examples of art songs
The Erlking—Schubert (contralto).
Hark, Hark the Lark—Schubert (soprano).
Two Grenadiers—Schumann (baritone).

Examples of folk songs

All Through the Night—Welsh.
Vermeland Thou Lovely—Swedish.
Volga Boat Song—Russian (bass—Chaliapin a good example).
Santa Lucia—Italian.
O, No, John—English.
Irish Tune for County Derry—Irish.
(There will be many examples found in high school music books.)

Examples of arias from operas

Elsa's Dream, from Lohengrin—Wagner (lyric soprano).
Heavenly Aida, from Aida—Verdi (tenor).
One Fine Day, from Madam Butterfly—Puccini (lyric soprano).
A Little Voice I Hear, from Barber of Seville—Rossini (coloratura soprano).
Evening Star, from Tannhäuser—Wagner (baritone).
Musetta's Waltz, from La Bohème—Puccini (soprano).

PART VI—A feeling for the expressive qualities of any instrument is built through the hearing of music especially written for that instrument by a recognized composer. For example: In the *Mignon* Overture, by Thomas, the instruments featured are the clarinet, flute, harp and French horn. In *In a Village* by Ippolitoff-Ivanoff, the instruments featured are the English horn, the viola and the oboe. In the study plan, which will

be sent on request, many other examples will be suggested.

Additional Aids

Mr. Damrosch's Friday morning Music Appreciation Hour furnishes much help in preparing for this discrimination contest. For example, on December 18th, in Series C, Dr. Damrosch will play Haydn's *Surprise Symphony*, which offers a splendid opportunity for study of both classical style and sonata form. Below are listed numbers that will offer very definite help in preparation.

December 4, Series C—Mozart: Jupiter Symphony
December 4, Series D—Beethoven program
December 11, Series A—For instrument study
December 18, Series D—Schubert program
December 18, Series C—Haydn: Surprise Symphony
January 8, Series A—For instrument study
January 15, Series C—Mozart Suite, Les Petits Riens
January 29, Series D—Schumann program
February 5, Series B—Movements from Beethoven and Mozart Symphonies
February 26, Series B—Music of Mozart and Beethoven
March 4, Series D—Wagner program
March 4, Series C—Mendelssohn: Scotch Symphony
March 11, Series B—Overture to Tannhäuser
March 18, Series C—Mendelssohn: Scotch Symphony

Grand Rapids, Michigan—100 Per Cent

IF your memory of Conference history dates back that far, you will recall that Grand Rapids entertained the National Conference in 1917—its tenth anniversary—when Peter W. Dykema was President. And perhaps you have heard that Grand Rapids is to entertain the North Central Conference in 1933.

But what is more to the point than matters of past history, or future occurrence, is the fact that the "Furniture Capital of America" has recorded one hundred per cent Conference enrollment for 1932 of the members of its school music department. Those who are inclined to minimize the importance of this forehanded achievement because Mr. Haydn Morgan, the Supervisor of Music, has been appointed state chairman for Michigan should know that the appointment was made after the one hundred per cent enrollment was recorded. Anyway, Grand Rapids has second place on the list of one hundred per cent cities—and first place for cities of over 100,000 population.

Congratulations are extended to Superintendent Leslie A. Butler. We share his pride in the alert and progressive music department which is typical of the Grand Rapids school system. Here are the members:

H. Walton Alderfer, Florence Best, Ruth A. Bossler, Silas Boyd, Leslie A. Butler (Superintendent of Schools), Nina B. Coye, George D. Davis, Mrs. Marie Evarts, Theo. F. Fryfogle, Dale V. Gilliland, Leonard W. Glover, Nellie Goss, Mrs. Florence Gregory, Marcia A. Hudson, Mamie E. Kunsman (Assistant Supervisor of Music), Bessie Lindley, Glenn B. Litton, Irene McGurrian, Merwyn W. Mitchell, Roy L. Monique, Haydn Morgan (Supervisor of Music), Mrs. B. Bradford Murphy, Donald B. Osborn, Stella M. Pangburn, Michael A. Petrilli, Ebba V. Pierson, Mrs. Helen Rabbers, Lois Richards, Frank Showers, Gladys Silsby, Elsie E. Thole, Curtis W. Tuller, Edna Van Brook, Karl Wecker, Winifred J. Williams, Mrs. Ruby P. Wolbrink, Frances Wurzburg.

Unless we are very much mistaken the next JOURNAL will contain an impressive list of "100 per cent" Conference cities. If you are interested in reserving a place near the top of the list, get in touch with your state chairman at once.

Music for Every Child—Every Child for Music

Music Supervisors National Conference

Russell V. Morgan, President

Executive Committee: Russell V. Morgan, Cleveland, O.; Frank A. Beach, Emporia, Kans.; Ada Bicking, Lansing, Mich.; Walter H. Butterfield, Providence, R. I.; Karl W. Gehrken, Oberlin, O.; Mabelle Glenn (1st Vice-Pres.), Kansas City, Mo.; Max T. Krone (2nd Vice-Pres.), Cleveland, O.
Executive Secretary: C. V. Buttelman.
Headquarters and Publication Office: 64 East Jackson Boulevard, Suite 840, Chicago, Illinois.

BOARD OF DIRECTORS

National Conference: John C. Kendel, Denver, Colo.; Frances Dickey Newenham, Seattle, Wash.
California Conference: Mary Weaver McCauley, San Francisco, Cal.; Glenn H. Woods, Oakland, Calif.
Eastern Conference: M. Claude Rosenberry, Harrisburg, Pa.; James D. Price, Hartford, Conn.
North Central Conference: Herman F. Smith, Milwaukee, Wis.; Alice Inskeep, Cedar Rapids, Iowa.
Northwest Conference: Helen Coy Boucher, Seattle, Wash.; Marguerite V. Hood, Helena, Mont.
Southern Conference: William C. Mayfarth, Spartanburg, S. C.; Grace Van Dyke More, Greensboro, N. C.
Southwestern Conference: George Oscar Bowen, Tulsa, Okla.; J. Luella Burkhard, Pueblo, Colo.

Our Silver Anniversary

THE Silver Anniversary meeting of our Conference will be a week of enthusiasm and happiness. The Music Supervisors National Conference must claim a large share of responsibility for the magnificent development in music education during the last twenty-five years. First of all, it has provided an organization which lays fair claim to the abilities of its various members in the matter of research, promotion and other activities in music education. Furthermore, it provides the only medium for general dissemination of the thinking being done in our profession, for the development of philosophies, objectives, procedures, and for the record of attainments. And it has made possible the establishment of friendship and professional respect for one another among the many members of our organization.

While rejoicing in the achievement of our twenty-five years of service, we think, too, of that small band of Founders gathered in Keokuk in 1907, who, with strength of purpose and energy of action, laid the foundation for our growth. Our deep respect for them is coupled with the hope that they may have pride in the Conference of the present. And as we scan the quarter century, we cannot help but be conscious of the many who gave enthusiastically of their energies and abilities.

The music educator of today, therefore, has a two-fold responsibility to the Conference. From the unselfish standpoint, he must recognize his obligation to accept a fair share in supporting an organization which has made his chosen field of activity such an important and fruitful one. From the purely selfish point of view, it must be apparent that the Conference, in its development of the field of music education, has provided each one of us with a position of constantly increasing importance; we must face reality in understanding that if the work of the Music Supervisors National Conference stop, our position would be threatened through loss of the driving power of unity.

The Pitcher and the Well

I AM amazed at the magic shown by some of our profession! Some teachers are attempting daily to carry musical inspiration into the classroom with no apparent

source of supply. Is the magical pitcher always remaining full, in spite of pouring water upon the garden constantly?

Isn't it impossible to carry musical inspiration to others unless the instructor has access to some reservoir of Art? Otherwise the teaching process is lacking in power and vitality and, while going through the outward form, fails utterly in its chief function of stimulating enthusiasm and intelligence.

It is surely apparent that three things must be done to keep the pitcher full; first, have frequent contact with Art experiences of a high order; second, attend professional meetings and read professional material, and third, do some very fine creative thinking. These three factors constitute the well; may I urge you to keep the pitcher overflowing?

What's In a Name?

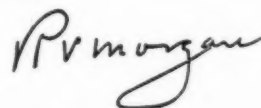
MUSIC SUPERVISORS NATIONAL CONFERENCE.—Read that name carefully. *Music* should be there. *Supervisors*—the number of actual supervisors in our membership is small, instructors or teachers being the great majority. Why retain that word? *National*—Yes, truly national, even international, considering the membership of our many friends in Canada. The word *Conference* is misleading, as many laymen think only in terms of a great meeting in some city as the significance back of that word, whereas the organization is actually working at top speed fifty-two weeks in the year.

We cannot overlook the asset of a name that has come to stand for so much that is sincere and good in music education. I am not now asking you to change the name, but I am seriously raising the question as to whether or not it would be advisable to study the problem of discovering a title for our organization that would more adequately express its purpose and reason for being.

1932 Meeting

ON the whole, music educators attached to schools and colleges have suffered little in the present depression. Income has rarely been reduced more than the percentage of decline in the cost of living. Of course, this does not consider the larger question of adequate salaries; that, I am not qualified to discuss.

The measure of desire for professional development will be shown in many cases by the effort made to attend the 1932 Convention. Even where it is most difficult to attend the Conference Meeting, our appreciation of the contribution the Music Supervisors National Conference makes to our profession will cause us to exert every effort to be present and continue the professional growth that has become the mark of those who lead in music education. A leader of power is needed in every music position. Let us all attend the Silver Anniversary meeting and join hands in determined progress in spite of difficulties that may surround us.



Board of Education, Suite 120
1380 East 6th Street, Cleveland, Ohio.

THE FIRST WEALTH IS HUMAN WEALTH. Upon that all other wealth is built. . . . Thirty million students are getting the best education ever given to the masses of the people. They are learning to live on a higher plane of life. They are building up health and vitality. They are being taught to value a fine home life and to plan for it. They are learning how to learn and to keep on learning as a life-long enterprise. They are learning citizenship by practising it in the schools. They are being trained in essential vocational skills. The higher uses of leisure are opened up to them in the fine arts and in the recreational and social life of the school. Above all, they are seeking to develop fine character—to quicken ambition, aspiration, courage; to cultivate industry and thrift; to establish all the virtues that underlie excellence and happiness of life.

THESE PRODUCTS of the schools are the pride of America. They are the basis of all other production and the promise of a quality of consumption such as the world has not yet seen. The business man who is prepared to serve this improved product of the schools will reap a rich reward. Dishonest business must grow less and less. The saloon is gone. Gambling has few defenders. Speculation has had a hard blow. Poverty can be wiped out. Graft can be abolished. Efficiency can take the place of weakness. Honest, intelligent, courageous industry and business can lift America. They can achieve the only goal worthy of an intelligent system — economic security for all from the cradle to the grave. Today business is good in the schools. Tomorrow business will be good in the factories, the shops, the stores. By living up to the motto *Children First*, America is laying the foundation for a new revival.

From "Business Is Good in the Schools," an American Education Week Editorial by Joy Elmer Morgan, in the November issue of *The Journal of the National Education Association*.

Editorial Opinions

CONTINUED FROM PAGE THIRTEEN

supervision there is an increasing emphasis on the expression "expert in his field," and a corresponding decrease in the emphasis on the supervisor as an "inspector." To what degree are we justified in accepting the title of "expert," either in music or music teaching, or both?

Do we touch off the flame of enthusiasm in our teachers without having provided fuel to make the conflagration grow? Do we spend all our effort collecting firewood and sorting it into neat piles with the hope that it will ignite itself? Do we choose a few teachers each year who are especially susceptible to ideals and ideas, and concentrate more than the usual flame and fuel on them, in order that their work may serve as beacons in their respective schools and districts to help us carry the fire further the next year; or, do we scatter indiscriminately the flame of our inspiration and our fuel over brilliant and helpless alike, trusting to Providence and a wind in the right direction to stir up a general musical forest fire?

These are only a few of the questions a supervisor who expects to be regarded as an "expert in his field"—a master teacher—must face in an analysis of his work.

MAX T. KRONE

Memorizing School Songs

HOW much do your children sing outside of the schoolroom? When do they sing? What proportion of their songs were learned in school? These questions constantly occur to the American music educator who hears children in Europe—Denmark, Norway, Sweden, Germany, Austria, Czechoslovakia and Hungary, for example—as they go singing on their walking

trips. Practically all of the songs which these children use have been learned in the schools, and when one visits the schoolrooms, he finds teachers having the texts of the songs recited in much the same way that selections from great dramas or isolated poems are recited. School time is taken to fix these texts in the minds of the children.

Ought we not to have in every grade from eight to ten songs which we, in coöperation with the English teachers, take time enough to fix in the minds of our children, so that when they leave the sixth grade they know from forty to fifty songs in unison or in two parts? And by the time they have left the junior high school, another twenty-five, at least, in as many parts as their voices will permit?

Our great insistence upon having children learn to read carries with it the need of going through a large amount of material, and this, in turn, leaves little time to sing a few songs over and over and over again. We need to strike a better balance between sight reading of ever new material, and repeating so frequently that they will never be forgotten, a few of the songs that should be the heritage of all children in America.

How many children in your sixth grade—to cite a half dozen songs (and this member or any other member of the Editorial Board would be glad to extend the list to fifty)—can sing correctly, easily, and with understanding, the following: Four stanzas of *America*, two stanzas of the *Star Spangled Banner*, two stanzas of *Dixie*, two stanzas of *Old Folks at Home*, four stanzas of *America the Beautiful*, two stanzas of *Old Black Joe*?

PETER W. DYKEMA

Facts About the Silver Anniversary Meeting

[[Official Information and Advance Program Summary as announced by President Russell V. Morgan and the Executive Committee for the Cleveland Convention of the Music Supervisors National Conference, April 3-8, 1932]]

Founders Service. Arrangements are being made for suitable observance of the 25th anniversary in Old Stone church. All down town churches will feature special music on Sunday, April 3.

Conference Choral Clinic. Direction of Hollis Dann, with the entire Conference acting as a chorus. Thirty to forty minutes daily of definite and intensive study of conducting technique and the various phases of interpretation and tone color.

National High School Chorus. Conductor, Charles M. Dennis, College of the Pacific, Stockton, California; Guest Conductor, F. Melius Christiansen, St. Olaf College. (For information, application blanks, etc., address, Chorus-Orchestra Committee, Suite 840, 64 East Jackson Boulevard, Chicago, Illinois.)

A Cappella Choirs. The various phases of achievement in this field will be demonstrated by outstanding organizations, including the Chicago A Cappella Choir, and a selected list of school and college choirs.

Cleveland Choral Groups. An all-high school chorus will give a short new work recently written by James H. Rogers of Cleveland. Short programs will also be given by a festival chorus of three thousand chosen from sixth-grade pupils, and a festival chorus of three thousand unchanged voices selected from the junior high schools.

The Choir in Elementary Schools. Special emphasis will be given to this development.

Vocal Sections. Meetings will be devoted to (a) The study of voice training in the high school, (b) Problems of developing an a cappella choir, (c) The small vocal ensemble in high schools.

Recreational Singing. Due attention will be given to this feature during the Conference, which will include the customary "lobby sings" under the general chairmanship of Albert Edmund Brown.

National High School Orchestra. Conductor, Victor L. F. Rebmann, Director of Music, Westchester County (New York) Recreation Commission; guest conductors, Eugene Goossens, Conductor of the Cincinnati Symphony Orchestra, and Rudolph Ringwall, Assistant Conductor of Cleveland Symphony Orchestra. (For information, application blanks, etc., address, Chorus-Orchestra Committee, 64 East Jackson Boulevard, Suite 840, Chicago, Illinois.)

Northeastern Ohio High School Band. This organization will be developed in a similar way to the National Orchestra, except that the players will be drawn from the restricted territory as indicated. The program will also include a band demonstration and clinic, featuring the various departments of concert and military band work. This exceedingly interesting and practical feature will be of great value to all Conference members, and particularly to those interested in instrumental work. The event will be in charge of A. A. Harding and Harry F. Clarke.

Cleveland All-High School Orchestra. Under the direction of J. Leon Ruddick. Other instrumental music features will be included, among them, by request, a short program by the orchestra of Glenville High School, Class A winner of the National Contest of 1931.

Instrumental Section Meetings. These will include (a) Small instrumental ensembles, (b) Class instruction other than piano, (c) Piano class instruction, under chairmanship of Hazel Gertrude Kinsella, (d) Band and orchestra problems.

Complimentary Concerts, by the Cleveland Symphony Orchestra Sunday, April 3, at 4:00 P. M. at Severance Hall, and by Arthur W. Quimby, organist of the Cleveland Museum of Art, at 3:00 P. M.

Music Discrimination Contests. Under direction of the Committee on Music Appreciation, and with the cooperation of the National Broadcasting Company. (See announcement in December MUSIC SUPERVISORS JOURNAL).

Music Theory. The importance of this phase of music education will be emphasized in the general sessions.

Rural School Music. Needs and developments in this vitally important field of music education will receive special attention.

School Music in Community Life. The "carry-over" from the schools is a problem of unusual significance to all music educators at this time, and will receive special attention.

Music Education Through Radio. Another challenging development, which will have an important place on the program.

Speakers. A small but very select list of speakers has been arranged for, each of whom has been given the privilege of voicing frankly and forcibly his beliefs regarding music education. A list of these speakers will be published in the February JOURNAL.

Sectional Conferences. An entire evening (Thursday, April 7) has been set aside for the banquets and meetings of the Sectional Conferences. These events will take place in the hotels assigned to the various Sectional Conferences.

Informal Dinner and Play Night. Tuesday evening, April 5, has been dedicated to good fellowship and fun. On this occasion all seriousness and formality will be banned.

Registration Headquarters and National Conference office will be located in the Municipal Auditorium. All convention activities, with exceptions as indicated above, will be in the Municipal Auditorium building.

Exhibits. A comprehensive display of materials, commodities and publications is being arranged by the members of the Music Education Exhibitors Association. Exhibits will be located in Exhibit Hall in the Auditorium building, and will be one of the outstanding features of the convention. (For information regarding exhibits, address the Music Education Exhibitors Association, Franklin G. Dunham, President, Suite 840, 64 East Jackson Boulevard, Chicago, Illinois.)

Hotels. There will be no official convention hotel, inasmuch as registration headquarters and the National Conference office will be located in the Municipal Auditorium. However, in order to facilitate arrangements for Sectional Conference meetings, banquets, etc., each Sectional Conference has been assigned to a hotel. It should be noted that members are not required to register at the hotel assigned to their Sectional Conference, but have that privilege if they wish to do so. (California Western—Hotel Winton; Eastern—Cleveland; North Central—Statler; Northwest—Winton; Southern—Winton; Southwestern—Winton.)

Hotel Reservations. Official reservation form and full information, including rates and locations of all hotels, are given on the following pages. Send your reservations direct to the hotel of your choice, using the application form furnished.

Railroad Rates. Fare and one-half round trip certificates are sent to each member whose dues for 1932 have been paid. Regulations of the Railway Passenger Associations require that no certificate be issued, except upon payment of 1932 dues.

Special parties, special cars, and special trains will be arranged. If interested, communicate with the general chairman of the Transportation Committee, C. E. Lutton, 64 East Jackson Boulevard, Chicago, Illinois (sub-chairman for the Sectional Conferences thus far appointed are: F. Colwell Conklin, Eastern; T. S. McCorkle, Southern; Glenn Woods, California; Grace V. Wilson, Southwestern; Helen Coy Boucher, Northwest).

Information. For further information regarding any matters pertaining to the Conference, or the Silver Anniversary Meeting at Cleveland, address the Conference Headquarters, 64 East Jackson Boulevard, Suite 840, Chicago, Illinois, or President Russell V. Morgan, Suite 120, Board of Education, 1380 E. 6th St., Cleveland, Ohio.

HOTEL INFORMATION

Cleveland offers an abundance of hotel accommodations, and, although it is anticipated that attendance at the Silver Anniversary Meeting of the Music Supervisors National Conference will far exceed any previous record, all who attend can be comfortably housed. It is important, however, that rooms be reserved at once, particularly if you desire to stay in the hotel assigned to your Sectional Conference. The assignments listed below are made primarily to facilitate the work of the Sectional Conference officers in arranging for the various affairs pertaining solely to their own groups. While every effort will be made to accommodate every member who makes application for reservations in his Sectional Conference hotel, this cannot be guaranteed. Send reservations direct to the hotel of your choice. (Use application blank on next page.)

Eastern Conference.....Hotel Cleveland
California Western Conference.....Winton
North Central Conference.....Statler
Northwest Conference.....Winton

Southern Conference.....Winton
Southwestern Conference.....Winton
National H. S. Chorus & Orchestra
BoysOlmsted
GirlsAuditorium

DIRECTORY OF HOTELS IN CLEVELAND

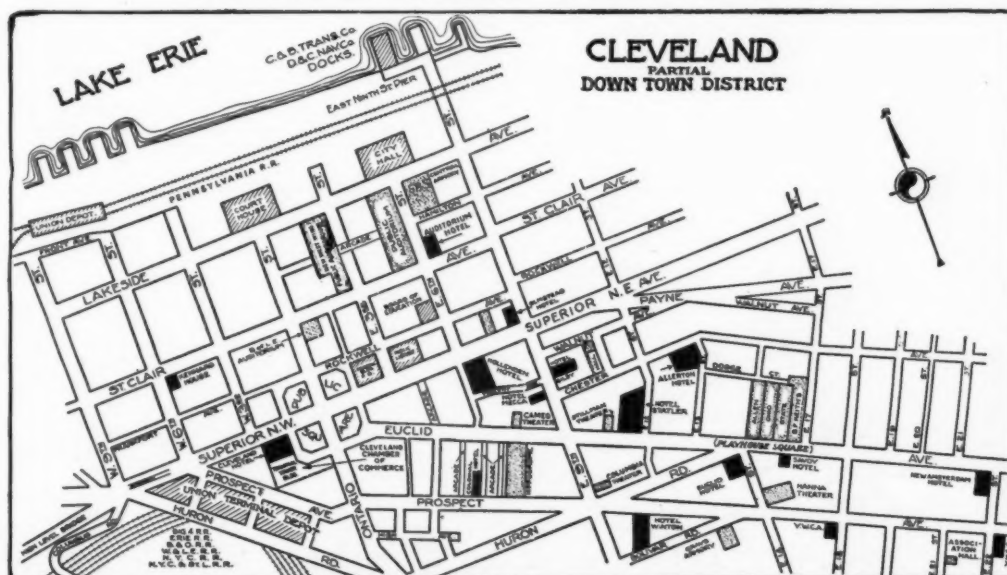
NAME	LOCATION	ROOM—ONE PERSON		ROOM—TWO PERSONS	
		With Bath	Without Bath	With Bath	Without Bath
*Allerton.....	Chester Ave. at E. 13th St.	\$3.00 to \$3.50	\$2.00 to \$2.50	\$5.00	\$3.00 and \$4.00
*Auditorium.....	East 6th at St. Clair Ave.	2.00 to 3.50		\$3.50 to \$5.00	
*Belmont.....	3544 Euclid Ave.	2.00 to 3.50		3.50 to 5.00	
*Clarendon.....	3 St. Clair Ave., N. E.				2.00 to 3.00
*Cleveland.....	Superior Ave. and Public Square	3.00 to 8.00	1.35 to 2.00	5.00 to 12.00	
*Colonial.....	Prospect Ave. and Colonial Arcade	2.50 to 5.00	2.00 to 3.50	4.00 to 7.00	3.00 to 5.00
*Devon Hall.....	1588 Ansel Road (Women only)		1.50 to 2.00		3.00 to 4.00
*Euclid.....	Euclid at E. 14th St.	2.25 to 2.50	1.50 to 2.00	3.25 to 3.50	2.50 to 3.00
*Fern Hall.....	3250 Euclid Ave.	2.00 to 3.00		3.50 to 4.50	
*Gilly.....	E. 9th St. at Chester Ave.	2.50 to 3.00	1.50 to 2.50	4.00 to 5.00	3.00 to 4.00
*Hollenden.....	Superior Ave. at E. 6th St.	3.00 to 6.00		6.00 to 12.00	
*Meca.....	1866 East 9th St.	1.50 to 2.50	1.50	3.00 to 3.50	
*New Amsterdam.....	Euclid Ave. and E. 22nd St.	2.50 and 3.00	2.00	4.00 to 6.00	3.00
*Olmsted.....	Superior Ave. at E. 9th St.	2.50 to 4.00		4.00 to 6.00	
*Regent.....	10539 Euclid Ave.	2.50 to 3.00	1.75 to 2.00	4.00 to 5.00	3.00 to 3.50
*Statler.....	Euclid Ave. at E. 12th St.	3.00 to 9.00		4.50 to 16.00	
*Sterling.....	Prospect Ave. at E. 30th St.	2.00 to 3.00		3.00 to 5.00	
*Stockbridge.....	3328 Euclid Ave.	2.50 to 3.50		3.50 to 5.00	
*Winton.....	Prospect Ave., near E. 9th St.	3.00 to 5.00		4.50 to 7.00	

RESIDENTIAL HOTELS

*Alcazar.....	Derbyshire Rd. at Surrey Rd.	\$4.00		\$6.00	
*Bolton.....	Carnegie Ave. at E. 80th St.	\$2.50 to \$5.00		\$5.00 to \$7.50	
*Penway Hall.....	Euclid Ave. at E. 107th St.	4.00 to 8.00		6.00 to 15.00	
*Lakeshore.....	12508 Edgewater Drive	4.00 to 15.00		6.00 to 25.00	
*Mt. Royal.....	4311 Prospect Ave.	2.50 to 3.50		3.50 to 6.00	
*Park Lane Villa.....	105th at Park Lane	4.00 to 6.00		6.00 to 10.00	
*Quad Hall.....	7800 Euclid Ave.	3.50	\$2.00 to \$2.50	4.50 to 5.00	\$3.00 to \$3.50
*St. Regis.....	8205 Euclid Ave.	2.00 to 4.00		3.00 to 6.50	
*Wade Park Manor.....	E. 107th at Park Lane	4.00 to 5.00		8.00	
*Westlake.....	(Rocky River Station) Cleveland	3.00 to 5.00		5.00 to 8.00	

*Members Cleveland Hotel Association, Inc., and Convention Board
†Members Cleveland Convention Board.

Authorized by Convention Board, Cleveland Chamber of Commerce, A. J. Kennedy, Manager



The Auditorium is on East 6th Street between Lakeside and St. Clair

HIGHLIGHTS of the YEAR!

Program Suggestions

COMMENCEMENT

ORCHESTRA ARRANGEMENTS OF SCHOOL CHORUSES

(Each arrangement complete and playable for Orchestra alone or for accompanying the Chorus)

Small Orchestra.....	.50	Full Orchestra.....	.75	Extra Parts.....	.10 each
Old Refrain—Fritz Kreisler.....		SATB.....	.20	SAB-SA.....	ea. .15
May Dance—William Lester SA.....	.12	SSA.....			.15
Shepherd's Song—William Lester.....	SA.....	.12	SSA.....		.15
Song of Exile—William Lester SA.....	.12	SSA.....			.15



ORCHESTRA MUSIC

	Small	Full		Small	Full
School Spirit. Flint.....	.50	.75	Young America. Goldman.....	.75	1.15
Praise Ye the Father (Triumphant Chorus). Gounod-Seredy .....	.85	1.25	Intermezzo, Op. 27. Wiegand-Roberts.	.50	.75

CHORUSES

Always Faithful. Sousa. SA-SAB.....	.15	Lights Out. McCoy. SA-(SSA)-SAB-TBB...	.15
Song of Youth. Sharp. SA.....	.10	By the Roadside. Clark. TBB.....	.12
Raindrops. Loomis. SA.....	.12	Seville. Clark. TBB-SSA-SAB.....	.12
Pussywillow. Loomis. SA.....	.12	Turkish Rider. Eilenberg. TBB-SA-SSA-SAB.	.15
Pierrot's Return. Chaminade. SSA-SAB.....	.15	Messenger. Lester. TTBB-SSA—Mixed..	each .15
Winds of the Silent Morn. Emery. SSA.....	.15	Passing By. Purcell. TTBB—Mixed.....	each .15
Wood God Pan. Garbett. SSA.....	.15	Hills of Home. Fox. Mixed—TTBB-SSA.....	.15
The Day Ends. Drigo. SAB-SSA-TBB.....	each .15	At the Clear Fountain. Saar. Mixed—SSA...	.15
Loyalty. Sousa. SA-SSA-SAB-TBB.....	each .15	Air de Chasse. Crist. Mixed.....	.15
The Spirit of Youth. Smith. SSA-TTB-SAB..	.15		



LINCOLN'S BIRTHDAY

BAND MUSIC

Lincoln Centennial. March. Sanford.	.75
Memories of the War (1861-3). Laur-	
endeau	2.00
Songs from the Old Folks. Grand Se-	
lection. Lake	2.00

ORCHESTRA MUSIC

	Small	Full
Around the Campfire. Seredy.	1.35	1.85
American Volunteers March.		
Tobani .....	.75	1.15
Songs from the Old Folks. Lake	1.05	1.15

THE WASHINGTON BI-CENTENNIAL

Father of Liberty—Washington March Song—By Charles J. Roberts—specially written for this historic occasion. Arranged for Unison Chorus, .12; Arranged for Band, .75
Orchestra Arrangement. Small, .50; Full, .75.

BAND MUSIC

America Overture. Tobani.....	2.00	Triumph of Old Glory. March. Pryor	1.00
America Forever. Tobani.....	3.50	American Medley March, No. 4. Brooks	.75
American Patrol. Meacham.....	2.00	American Medley March, No. 5. Brooks	.75
Around the Campfire. Seredy.....	1.50	American Medley March, No. 6. Brooks	.75
Hurrah for Old Glory. March. Ascher	.75	Evolution of Yankee Doodle. Lake..	3.50



PAINTS AND PATCHES

An amusing new Operetta!

Book and Lyrics by S. G. Clark
Music by Arthur Penn

—with art students and gypsies in picturesque costume—humorous situations and comical characters worked into an interesting plot. Catchy songs and lyrics—good dialog—attractive but simple settings.

Four boys and four girls' solos; chorus in Unison and very little S.A.
Price—1.00



ORCHESTRA MUSIC

	Small	Full
America Overture. Tobani.....	1.35	1.85
America Forever. Tobani.....	1.65	2.40
American Patrol. Meacham.....	1.35	1.85
Around the Campfire. Seredy.....	1.35	1.85
Hurrah for Old Glory. March.		
Ascher .....	.75	1.15
Old Glory. Seredy	1.05	1.50
Triumph of Old Glory. March		
Pryor .....	.75	1.15

CARL FISCHER, Inc.
COOPER SQUARE, NEW YORK

For Canada—Radio Music Co.
193 Yonge St., Toronto, Ont.



[For a complete list of special music, send for our new "Special Occasions" catalog]

Suggestions for a Self Survey of School Music

JOHN W. BEATTIE

I. Purposes

1. To provide bases useful in:
 - (a) Alteration of course of study.
 - (b) Modification of procedure in teaching.
 - (c) Selection of materials for teaching.
 - (d) Recommendations for new equipment.
2. To furnish criteria by which standards of teaching may be properly judged.
3. To check on musical fitness of teachers.
4. To check on instructional skill of teachers.
5. To make possible comparison of work of various grades within system.
6. To make possible comparison of work with that obtaining in other systems.
7. To check on location and condition of all equipment, such as pianos, phonographs, orchestral instruments, etc.

II. Aspects to Be Considered in Survey

1. Attitude of community toward music, as reflected by:
 - (a) Strength of women's clubs.
 - (b) Activities of adult musical organizations.
 - (c) Choirs, types and effectiveness.
 - (d) Press.
 - (e) Individuals.
 - (f) Board of Education and school administrators.
2. Organization and administration of Music Department.
 - (a) Personnel.
 - (b) Instruction by grade or special teacher.
 - (c) Programs of work.
 - (d) Room assignments.
3. Equipment.
 - (a) Pianos.
 - (b) Phonographs.
 - (c) Records.
 - (d) Radios.
 - (e) Libraries.
 - (f) Stands.
 - (g) Music.
 - (h) Instruments.
 - (i) Pitch pipes.
4. Course of study outline by grade or unit.
5. Actual vocal and instrumental instruction.
6. Attitude of children.
7. Cost.
8. Contribution of school music to community life.

III. Procedure

A.—ELEMENTARY GRADES (VOCAL)

1. At least three visits to each grade in system. First visit to occur in early fall; second in January before change in classes; third in spring.

Published by Authority of

The National Research Council of Music Education

(Release No. 14)

THIS outline, "A Suggestion for a Self Survey of School Music," was prepared for the National Research Council of Music Education by Mr. Beattie, and presented to the Council at its meeting held in Detroit last February. The plan was accepted by the Council, with the proviso that a rating scale be devised by Mr. Beattie to accompany the outline. Publication was authorized in one of the fall issues of the Music Supervisors Journal, rather than in the form of a bulletin. The editors are glad to give space in this issue to the outline, which, with the added rating forms as prepared by Mr. Beattie, will unquestionably be of interest and practical value to our readers.

Copyright, 1931, by the
Music Supervisors National Conference

2. Visits of fifteen minutes' duration in grades kindergarten to 2; twenty minutes in grades 3 to 6. For standardized tests, longer period necessary.
3. One visit devoted to administering a standardized test of musical achievement. Such tests to be given only in 4th, 5th and 6th grades.
4. All visits scheduled and announced, with statement as to what will be under observation.
5. Survey chief or assistant to conduct two lessons, teacher the other, excepting in kindergarten and 1st grades, where all lessons will be given by teacher.
6. Factors to be checked.
 - (a) *Pupils.*
Accuracy (Tonal, Rhythmic).
Quality of tone.
Fidelity to pitch.
Attention to mood.
Clearness of diction.
Active interest.
Skills and knowledge, as revealed by ability in dealing with new material, in standardized tests, or as outgrowth of performances of familiar material.
Evenness of performance.

For the present at least, this outline will not be issued in the form of a bulletin, but reprints of these pages may be obtained from the Conference office at a minimum price of 35 cents for 25 copies, postpaid. Forms A and B on 4 x 6 cards, 25 cents per dozen, postpaid. Address Music Supervisors National Conference, 64 E. Jackson Blvd., Chicago, Ill.

6. Factors to be checked (continued).

- (b) *Teacher.*
Musical background (to be determined by questionnaire).
Musical ability (to extent revealed in performance of children).
Use of time.
Skill in presenting problems.
Ability to interest children.
Ability to keep up in assigned work or outlines.
Voice and diction.

B.—ELEMENTARY GRADES (INSTRUMENTAL)

1. At least three visits to each group engaged in instrumental work of any kind.
2. Visits not less than twenty minutes in duration.
3. All visits scheduled and announced with statement of what will be under observation.
4. Survey chief to conduct one lesson; regular director or teacher other two.
5. Factors to be checked.
 - (a) *Pupils.*
Accuracy (Tonal, Rhythmic).
Quality of tone.
Intonation.
Interpretation.
Interest.
Skills and knowledges.
 - (b) *Teacher.*
Musical background.
Musical ability.
Use of time.
Ability to interest children.
Ability in selecting material of instruction.

C.—JUNIOR HIGH SCHOOL (VOCAL)

1. Three visits to each group; all visits within a semester.
2. Visits to coincide with regular class periods.
3. Two lessons to be conducted by regular teacher; one lesson to be devoted to standardized achievement test.
4. Factors to be checked.
 - (a) *Pupils.*
Accuracy (Tonal, Rhythmic).
Quality of tone.
Fidelity to pitch.
Attention to mood.
Clearness of diction.
Active interest.
Skills and knowledge, as revealed by ability in dealing with new material, in standardized tests, or as outgrowth of performances of familiar material.
Evenness of performance.
Care of voices.
Balance of parts.
Interest in elective groups as measured by percentage of membership number and kind of groups.
Public appearances.
 - (b) *Teacher* (Same as above).

**D.—JUNIOR HIGH SCHOOL
(INSTRUMENTAL)**

1. Three visits to each group, all visits within a semester.
2. Visits to coincide with regular class periods.
3. All exercises to be conducted by regular teacher.
4. Factors to be checked.
 - (a) *Pupils.*
 - Accuracy (Tonal, Rhythmic).
 - Quality of tone.
 - Intonation.
 - Interpretation.
 - Interest.
 - Skills and knowledge.
 - Percentage of membership in all instrumental groups.
 - (b) *Teacher* (Same as above).

E.—SENIOR HIGH SCHOOL

1. Listing of all groups, elective or compulsory.
2. Evaluation of courses of study in such offerings as harmony or appreciation.
3. Numbers in each group or class.
4. Percentage of all students enrolled in music classes.
5. Not less than three visits to each group, checking all performances by same standards, as set for Junior High School.
6. Survey of attitude of student body toward music department and music activities.
7. Survey of ways in which various groups contribute to community life.
8. Attitude of general public toward school music work, as measured by attendance at concerts, visitation of classes, offers of assistance in special programs or at assemblies.

TEACHER EFFICIENCY

School Central 5 B	Teacher Emily Drake			
	Maximum	Oct. 13	Feb. 18	May 15
Attitude	10	9	9	9
Use of Time	10	5	7	8
Use of Materials Books, Pitch Pipe, etc.	10	6	8	9
Skill in Presenting New Material	10	5	7	7
Ability to Motivate Pupils	10	5	6	7
Ability to Get Maximum Results	10	6	6	6
Voice and Diction	10	7	8	8
Attention to Tone	10	6	8	8
Attention to Accuracy	10	6	7	8
General Effect	10	6	7	7
	100	61	73	77
Comment				

FORM B

9. Number and types of public appearances of school groups.

IV. Uses of Information Acquired

1. Reports on music status, achievement of needs to administrative officers.
2. Suggestions to teachers relative to possible improvement in their efforts.

3. Suggestions to principals relative to improvement of music instruction within a school.
4. Publicity for press, bearing on local achievement or needs.
5. Preparation of data concerned with materials, rooms or equipment.
6. Interpretation of results leading to possible revision of courses of study, or changes in material.
7. Suggestions to administrative officer relative to musical fitness of candidates for positions as grade school teachers.
8. Suggestions looking toward closer cooperation between musical organization of school and community.

PUPIL RESPONSE

School Central 5 B	Teacher Emily Drake			
	Maximum	Oct. 13	Feb. 18	May 15
Attitude	10	7	9	9
Tone Quality	10	6	8	8
Intonation	10	5	6	8
Diction	10	5	7	9
Interpretation	10	5	5	6
Accuracy Tonal and Rhythmic	10	7	7	8
Skills and Knowledge	10	7	7	7
Extent of Participation	10	7	8	10
Capacity for Improvement	10	7	8	9
General Effect	10	6	7	8
	100	62	72	82
Comment				

FORM A

(For convenience in filing, the forms should be on cards, 4 x 6 inches, or other standard size.)

Scheme for Checking Results in Elementary School Vocal Classes

Two forms are required, one for checking pupil responses or results of teaching, one for checking teaching efficiency. It is quite possible to have both forms printed on one card, making a double-faced record card. Suggested forms are given, with possible ratings indicated, showing how improvement through the year might be noted.

These forms with slight variations could be used in evaluating teaching and results in junior and senior high school vocal classes. For instrumental classes further variation might seem desirable. Since relatively few teachers are involved in instrumental work, the working out of rating forms is left to individuals interested.

Forms as well as procedure presented above are merely suggestive. The idea of a yearly survey, conducted by the head supervisor of music, is constructive and may yield results of great value. If it does nothing more than cause supervisors to ponder on what constitutes good teaching, it will have been worth while.



Del Staigers Frank Simon E. F. Goldman Walter Smith

Take the "Royal Road" to Success in Music! Play a King

MORE than anyone else, a boy or a girl learning to play a musical instrument needs the very best instrument he can get. For an instrument that is faulty in scale, or hard to blow, may ruin your tone ear and spoil your whole chance for success. And you never really know that you're hurting yourself, until the damage is done.

Don't Risk Your Musical Career

But there is one way you may be sure—sure of your instrument—sure that you are learning right—not wrong. Play a King.

Learn Faster on a King

For King instruments are musically correct, easy to blow, and finger so easily and smoothly that they make progress rapid and assist the student quickly to reach the very heights of his musical possibilities. It is easier for the student to acquire a beautiful tone, with a King.

Artists Endorse and Play Kings

A skilled musician can render a creditable performance on any make of instrument, regardless of its faults. But the great artists choose Kings because King tone is naturally beautiful and Kings are so much easier to play—continuously—through long programs. Edwin Franko Goldman, idol of many a school band musician, writes us as follows:

Dear Mr. White: Feb. 13, 1931.
The latest model KING Instruments which we secured some time ago for my band have met every possible requirement. The entire brass section of my band and the saxophone are KINGS. I attribute a great deal of the success of my band to the fine quality of instruments which are being used by its members.

With kind greetings, and wishing you continued success.

Sincerely yours,

Edwin Franko Goldman

Read These Instructive Articles

A new issue of the White Way News contains many articles of fascinating interest and helpfulness to both school musicians and their Bandmasters and Orchestra Directors. A copy will be sent free on request to any reader of the MUSIC SUPERVISORS JOURNAL. Mail coupon for your free copy. This places you under no obligation whatever.

THE H. N. WHITE CO.

5225 Superior Avenue

CLEVELAND, OHIO

December, Nineteen Thirty-one



Mail
Coupon
Below

The H. N. White Company,
5225 Superior Avenue, Cleveland, Ohio.

Gentlemen: Without obligating me in any way please send free copy White Way News No. 4, and put my name on your list to receive future editions.

Name

Address

Town..... State.....

Age.....I play a (Instrument).....

What Fellow-Supervisors Recommend—

Many Supervisors have decided on These Numbers. Leadership in Sales Records is Their Dependable Endorsement.

Judge Their Merits Yourself By Requesting Examination Privileges.

OPERETTAS

HEARTS AND BLOSSOMS

By R. M. Stults Vocal Score, \$1.00
The music, lyrics and dialog of this comic opera in two acts are such as to gain the spontaneous enthusiasm of any audience. An excellent vehicle for young people in their teens and twenties. Orchestra parts may be rented.

BETTY LOU

By R. M. Stults Vocal Score, \$1.00
A sweet, charming musical play in three acts that does not require a large group, although with ample stage facilities there need be no limitation to the chorus and dancing groups, if the latter are available. Orchestra parts may be rented.

CRIMSON EYEBROWS

By May Hewes and John Wilson Dodge Vocal Score, \$1.00
A fantastic romance of old China in three acts with melodious musical numbers, and a delightful, entertaining plot. The choruses of ladies and nobles of the court, soldiers, etc., may be any worth while number. Orchestra parts may be rented.

THE MARRIAGE OF NANNETTE

By Louis Woodson Curtis Vocal Score, \$2.00
A notable success with competent amateurs. However, it is not difficult despite the effective performance opportunities within it. The music is very tuneful and there is in both lyrics and melodies of this three act comic opera, a romantic charm and flavor closely associated with the atmosphere of France and of Spain in the eighteenth century. Orchestra parts may be rented.

CHORUSES

TWO-PART, TREBLE VOICES

Cat. No.	Title and Composer	Price
29071	About Katy—Wilson	\$0.10
35120	Angelus—Chaminade	.10
35137	The Brook—Huerter	.15
15716	The Gypsy Trail—Galloway-Warhurst	.15
29448	The Merry Zingarellas—Rockwell	.12
35054	Mighty Lak a Rose—Nevin	.10
20739	Pickaninny Sandman—Talbert	.08
149	Pond Lilies—Farman	.15
20757	Sunshine in Rainbow Valley—Hambien	.12

THREE-PART, TREBLE VOICES

159	The Dance of the Pine Tree Fairies—Farman	.15
35038	The Green Cathedral—Hahn	.15
35033	Hindu Slumber Song—Ware	.10
15606	Indian Spring Song—Lieurasse	.06
29488	The Lavender Beds—Bernachin	.12
35124	The Lure of the Gypsy Trail—Jones	.12
35036	Maytime—Rice	.18
35100	Minor and Major—Sprou	.12
35029	The Naughty Little Clock—DeKoven-Spruss	.20
20803	Sweet Miss Mary—Neidlinger	.12
35121	Venetian Love Song (Violin or Cello ad lib.)—Nevin	.15
35105	Will-o-the-Wisp—Swana	.12
	The Woodpecker—Nevin	.12

THREE-PART, S. A. B.

20615	A + B = C—Gest	.10
20329	Ebbing and Flowing—Stults	.10
20264	Echo Song—Gest	.08
20846	Faith Song—Spencer	.12
20834	Garden of Roses—Ritter	.12
20356	The Gardens of the Japanese—Wilson	.08
20898	The Gypsy Trail—Galloway-Felton	.12
35028	The Haunt of the Witches—Toogood-Woods	.15
20263	The Owl—Gest	.08
23018	Recessional—DeKoven	.10
20831	Rose Petals—Lawson	.08
20790	Sleepy Hollow Tune—Kountz	.12
35050	Springtime—Strauss-Bilis	.15
	Venetian Love Song—Nevin	.15

BAND AND ORCHESTRA

THE VERIFIRST BAND BOOK

Written and Compiled by Walter Lewis

Price, Each Part, 30 cents

Beginning with a clear, concise exposition of the rudiments of music and then progressing, this book in an incredibly short time has beginners playing some really satisfying melodious pieces which are part of this work.

THE VERIBEST BAND BOOK

For Young Bands

Price, Each Part, 30 cents

Students in only the first and second years of band playing find their parts for each of these 24 attractive numbers interesting. With a limited organization it is possible to play these numbers with good effect without reeds, if desired.

U. T. D. BAND BOOK

By L. P. Laurendeau

Price, Each Part, 30 cents

Good, effective arrangements of 24 splendid numbers. The parts are all within the ability of those in their first year of band playing.

PRESSER'S POPULAR ORCHESTRA BOOK

For School and Amateur Use

Parts—Each, 30 cents Piano Acc., 60 cents

There is no doubt about the popularity of these 14 catchy selections with boys and girls who find them easy to play and attractive to audiences.

THE LYRIC CONCERT COLLECTION FOR ORCHESTRA

Parts—Each, 50 cents Piano Acc., \$1.00

These 15 selections are arranged in easy and effective orchestral offerings and they make up a commendable collection in every way.

THE STUDENTS' ORCHESTRA FOLIO—No. 1

Compiled and Arranged by John N. Kiohr
Parts—Each, 40 cents Piano Acc., 75 cents

Waltzes, marches, easy overtures, an intermezzo, a serenade and a reverie make up the 16 compositions by well-known writers selected for this folio. The violin parts are in the first position with the bowing marked.

Let Us Help
You in Your
Search for
Suitable Mu-
sic. Just
Tell us Your
Needs and
Request Sug-
gested Mate-
rials for
Examination.

Catalogs on
Any Classi-
fication of
Music Cheer-
fully Given.

THEODORE PRESSER Co.

1712-1714 CHESTNUT STREET
PHILADELPHIA, PA.

The World's Largest Stock of Music of all
Publishers Maintained for Prompt Service

Testing the Appreciation Hour in Rural Schools

MARGARET HARRISON

*Special Investigator in Radio Education
Teachers College, Columbia University*

THE musical programs of the NBC Music Appreciation Hour, conducted by Walter Damrosch, are designed to "spread a love and understanding of music among the youth of our country". They are offered for development of appreciation and not primarily for factual information. However, for purposes of testing, the assumption was made that the information given by Mr. Damrosch in his programs is considered by him desirable musical information worthy of retention. The test described in this article was designed to test only that musical information and does not attempt to measure musical appreciation.

With the collaboration of Glenn Gildersleeve, of Teachers College, a test on seventy-four items of musical information contained in Series A of the Damrosch concerts was devised. This test was administered to 1611 pupils in grades three to eight, inclusive, in rural schools scattered throughout six different states, at the beginning of the school year and before the Damrosch concerts had begun. At the close of the year's concert series, the test (in revised form) was again administered to approximately the same pupils—a total of 1276. The scores of all pupils not taking both initial and final tests were eliminated from statistical computation used as the basis for interpretation, leaving a total of 1091 pupils in grades three to eight, inclusive.

Classification of Pupils

Three groups of pupils were included in these 1091 who took the initial and final tests: (1) Pupils who had never had an opportunity to listen to the Damrosch concerts to be used as a rough control group; (2) Pupils who had listened to the Damrosch concerts only during the year of the testing, that is between the time of the initial and final tests; (3) Pupils who had listened to the Damrosch concerts during the school year prior to the testing and again during the year of the testing. For purposes of identification, the latter are referred to as "two-year listeners".

The scores on the odd-numbered items were compared with the even-numbered items, using the correlation technique and applying the Spearman-Brown formula. Reliabilities for both the initial and final test were established. The coefficient of reliability of the initial test when expressed in terms

The Radio in Music Education

THE accompanying article by Miss Harrison is important not only for the information contained, but more particularly because it exemplifies the statistical method of analyzing results. A great deal is being claimed for the radio as either a direct teaching device or as a supplementary aid to education. Before it will receive final recognition, however, its teaching techniques and results must be subjected to the cold scrutiny of educational statisticians. The chairman of the Committee on Radio in Music Education is desirous of securing accounts of other experiments, particularly of the controlled variety which admit of statistical analysis and interpretation.

E. B. GORDON, Chairman
Committee on
Radio in Music Education

of a complete random sampling of children of a single age is approximately plus .96. The coefficient of reliability of the final test, when expressed in terms of a complete random sampling of children of a single age, is approximately plus .96.

Children Who Listened for One Year

The results of the test given at the beginning of the year to 523 pupils who had not yet listened to the Damrosch series indicate that pupils in grades three, four, and five have approximately the same standing; but that pupils in grades six, seven and eight have a growth from grade to grade, showing an annual improvement of about 4.0 points, even without the radio instruction. Data from the final test, given after the pupils had listened to a year's series of the Damrosch concerts, show that after a year of radio instruction there is a gradual increase of the mean score from grade three through grade eight. The growth in score ranged from 1.8 points in the third grade, to 7.52 points in the eighth grade. The fifth grade made the largest gain with 9.56 points, but it also had the greatest gain to make, since the initial mean score of the fifth grade was the lowest.

In general, the results of the test appear to show that the third-grade pupils apparently profit but little in the informational type items tested, but all

other grades appear to gain a growth about twice as great as they would have without the radio programs. This finding is tentative and can only be truly interpreted when the testing program is completed.

Children Who Listened for Two Years

The 479 children included in this group had listened to the Damrosch concerts a year before the test first was administered and they listened to another year's series between the administering of the initial test and of the final test. However, there is little information available on their listening for the first year (before the testing). It is probable that the listening previous to the year of testing was perfunctory and irregular, while during the year of testing the Damrosch concerts were tuned in regularly. The scores of the two-year listeners show an unusual selection of pupils in that the mean scores do not show the anticipated progression from grade to grade.

Again, as with the one-year listeners, the data of the final test scores, when compared to the data of the initial test scores, show definite growth in every grade from third through eighth. Again, the growth in the third grade was negligible. Grades other than the third show a growth of from 3.8 points to 6.46 points, the average growth being about 5.0 units. The largest growth was made in the sixth grade, corresponding to the situation found in the one-year listeners, as the sixth grade of the two-year listeners had the lowest initial scores and therefore had the farthest to grow to reach their grade position at the end of the year.

Children Who Did Not Listen

This group of children was intended as a rough control group. Due to misunderstanding on the part of the teachers, the final tests were not given to a sufficient number of children to serve as a check—only 89 cases in this group took both initial and final tests.

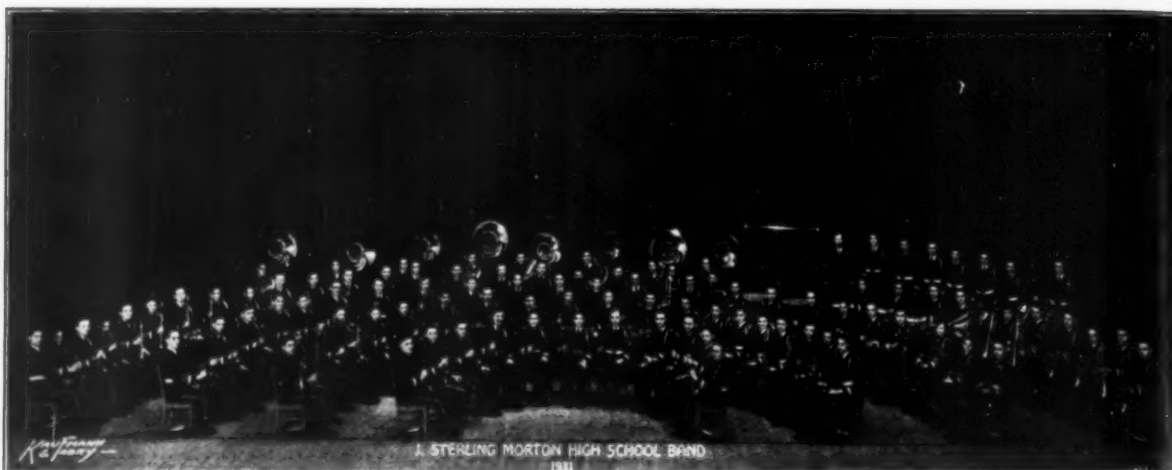
During the present school year this part of the testing program is being repeated, so that the control check may be available at the end of the year.

Summary of Results

It is difficult to summarize the results of the testing program, or to draw conclusions from the results, until the study is completed but the following assumptions may be made,

CONTINUED ON PAGE FORTY-THREE

Couldn't Wait—Played from the Proofs!



J. Sterling Morton High School Band, Cicero, Ill. John Minnema, Director.



Just Off the Press!

Here it is! Full instrumentation. A wonderful little library of program classics in itself. Easily handled by Class C to A bands, but worth while for any band. Conductor's score (piano part) \$1.00. Band parts, \$.40. Quantity discount.

"Sight-Singing"

Based on Rhythmic, Melodic, Harmonic, Ear Training.

By D. A. CLIPPINGER

You can't afford to overlook this remarkable new book which contains the instruction a noted voice teacher gives to professional pupils. It is the key to ready, accurate sight-singing, better teaching methods and better results with students. \$1.00. 15 days' examination privilege.

Write today for FitzSimons catalogs, thematic circulars of band and orchestra numbers and octavo selections on approval for your glee clubs.

H. T. FITZSIMONS COMPANY

Dept. S. 23 East Jackson Blvd.,

Chicago, Ill.

The big band that couldn't wait for AEOLIAN BAND CLASSICS to be published and played from the proofs! John Minnema, director, says: "Aeolian Band Classics should be in every school band. They helped our band in intonation, ensemble and finish."

The Contents Speaks for Itself!

Bach—"Bourree", from the 3rd Violoncello Suite.
Beethoven—"Excerpt", from Symphony No. 1 in C Major Op. 21.
Beethoven—"Minuet", from Sonata Op. 49 No. 2.
Brahms—"Waltz", Op. 39 No. 15.
Grieg—"Huldigungsmarsch", from Sigurd Jorsalfar.
Massenet—"Prelude" (Le Dernier Sommeil de la Vierge).
Mozart—"Andantino", arranged for Brass Ensemble.
Mozart—"Minuet", arranged for Saxophone Ensemble, from Symphony in Eb.

Mozart—"Romanza", arranged for Woodwind Ensemble, from Piano Concerto No. 20.
Schubert—"Andante con Moto", from Symphony No. 1 in C Major.
Schubert—"Moment Musical".
Tschaikowsky—"Morning Prayer", Op. 39 No. 1.
Tschaikowsky—"Old French Song", Op. 39 No. 16.
Tschaikowsky—"Waltz", Op. 39 No. 8.
Thomas—"Gavotte", from the opera "Mignon".

Arranged by G. E. Holmes

An Uproariously Funny Operetta



ICHABOD CRANE by Stanley R. Avery.
2 Acts. 2 Scenes.

It's different. Splendid score, historical setting and uproariously funny comedy. Don't decide on your operetta without examining it. \$1.50. Quantity discount.

Write for selections on approval

FitzSimons operettas lend a professional air to the amateur performance. They are given all over the world. Write for selection on approval stating type, grade and length wanted, and vocal material available.

VOCAL MUSIC DEPARTMENT

Conducted by HOLLIS DANN, Chairman, National Committee on Vocal Affairs

A CHALLENGE

JOHN FINLEY WILLIAMSON

PUBLIC School Music is fast approaching a crossroad of endeavor. Will it turn aside to become a plaything of children or will it continue on its way toward new goals and accomplishments? True, its further advance is marked by many difficulties and obstacles, not least among which is adult indifference. If music has found a place in the education of children, it must find a place for continued expression in their lives after they leave school.

At present the majority of children in the grade schools sing and play orchestral instruments and in the high schools about one-fourth of the student body finds its way into bands, orchestras and choruses. Yet in these same communities there are few civic orchestras and bands other than those of the Kiwanis and Rotary Club variety, while the old-time oratorio society has entirely disappeared. True, choirs do still exist in many of the churches, but their work has offered very little to the life of the community.

This whole problem of music after high school age is a vital one in these days of increasing hours for leisure—and who is more able to solve this problem than the supervisor? In fact, the supervisor must see his work in relation to the community as well as to the school. He must use his school work as a preparation for the fuller joys of adult expression through music. As his work now exists in its smaller field, the supervisor is laying the foundation upon which no permanent structure is ever built. But when he has associated himself with community life he may complete a structure of permanency and beauty. Although beset by many difficulties, the supervisor may hope to find in the church the one organization eager to cooperate with him in this bigger project of musical development.

The church today spends an enormous amount of money on its music, and, while this expenditure brings to its individual congregations many advantages, it rarely reaches beyond its own confines to the community at large. The church has often been accused of using its music as a source of entertainment for its worshippers, but when it cooperates with the supervisor to give to the community the right of self-development and self-

expression through music this accusation is unjustified. The influence of the church may help to lift the standard of music to a loftier level. Music owes its early existence to the church. It was the church which offered to the world such men as Bach, Schubert, Beethoven, Handel and Palestrina. These great musicians received their training and inspiration from the church, and they in turn offered to the church their greatest masterpieces.

With a cooperative movement for the organization and training of junior, junior high school, high school and adult choirs, the public schools and the churches may combine in the establishment of great musical festivals. Will the music supervisor and the church take up the challenge of the community or will music continue to be a child's plaything?

AIDS TO CHORAL PROGRESS

HERMAN F. SMITH

IT is gratifying to know that a greater amount of attention is now being given by the supervisors to the promotion of choral music in America. Very excellent results in the past few years have been accomplished by committees in stimulating growth in instrumental music, and a committee functioning in a similar way with regard to choral music will, without doubt, accomplish worth while achievements.

The first eight years of a child's training in music in the public schools is devoted almost entirely to the development and use of his singing voice. The natural outgrowth of this training should be that these young folks

CONTINUED ON PAGE FORTY-TWO

EVIDENCE of increasing interest and activity in adult choral singing throughout the nation is rapidly accumulating. A largely attended meeting of the American Choral and Festival Alliance in New York last week showed much enthusiasm concerning the comprehensive program about to be undertaken by this organization.

The Common Repertoire List of selections for male voices to be studied this season by all member clubs of the Associated Glee Clubs of America, which appears in this issue, is a delightful feature of this rapidly growing organization. The civic and social value of a common repertoire was demonstrated in New York City last week when President Old, with only five days notice, assembled a chorus of 1,250 men consisting of 26 member clubs and guest clubs who gave the musical program for the Unemployment Fund mass meeting in Madison Square Garden. What a wonderful thing it would be if our high school choruses throughout the United States could have a common repertoire list, enabling them to assemble a great massed chorus in any large center of population! Can we think of a more inspiring feature in any civic gathering?

Attention is called to Dr. Williamson's "Challenge" also appearing in this issue. Dr. Williamson has already demonstrated in scores of communities the exceedingly strong and effective appeal which chorus choirs make to both children and adults in the church.

The Intercollegiate Musical Council of the United States is not only increasing the number and improving the quality of our college glee clubs; through its executive, Marshall Bartholomew, it is successfully promoting a movement for international student singing. The first International Conference on Student Music was held in Munich last July as a result of Mr. Bartholomew's visit to 17 European countries during the past three years. The report of this meeting, a thirty-two page pamphlet published by the Intercollegiate Musical Council, 119 West 57th St., New York City, is intensely interesting. Steps were taken toward the organization of an International Union of Student Singers and for the first international festival of student choruses to be held at the World's Fair in Chicago in 1933.

The success of the fourth National High School Chorus is assured by the selection by President Morgan of C. M. Dennis of the College of the Pacific, Stockton, California, as Conductor, and F. Melius Christiansen as Guest Conductor.

HOLLIS DANN
Chairman Vocal Affairs Committee

DITSON PUBLICATIONS

THE MUSIC THAT WASHINGTON KNEW

WITH AN HISTORICAL SKETCH

By WILLIAM ARMS FISHER

Price, 75 cents

Thirty Authentic Musical Numbers—Full Historical Sketch—Hints for Performance

Prepared for the use of SCHOOLS, CHORAL GROUPS and ALL MUSICAL CELEBRATIONS

Thirty musical numbers including the instrumental marches most closely linked to Washington
The music and text of America's first patriotic song (for the first time made available)
The first art-song made in America
The patriotic hymn of the Revolution
The text and music sung when Washington crossed the bridge

at Trenton (for the first time made available)
The patriotic song of 1798 in the form then current with the tune of our present official national song (for the first time made available)
Several opera songs sung by Nellie Custis to Washington
Fifteen dances of the period

An elaborate Historical Sketch by William Arms Fisher, who through years of research work has acquired an intimate knowledge of the history of music in our country. The Historical Sketch is divided into four sub-divisions:

1. The music most directly linked to Washington
2. Other music that Washington heard or knew
3. Dance music of Washington's day
4. Music in commemoration of Washington

The entire musical contents of this book have been scored for Orchestra, published in two sets. Orchestra Set No. 1 contains Three Marches, Four Solos and Eight Choruses; Orchestra Set No. 2 contains Fifteen Dances. In addition to this book there are available three authentic Washington marches published separately.

OTHER MUSIC FOR WASHINGTON CELEBRATION

OTHER MUSIC FOR WASHINGTON CELEBRATION				
Octavo No.				
10,314	Ode for Washington's Birthday. BEETHOVEN.....	.10	4,073 Hail! Columbia! PHILIP PHILE.....	.10
	Chorus for mixed voices. Arr. by N. Clifford Page		Chorus for mixed voices. Arr. by N. Clifford Page	
14,534	Mount Vernon Bells. STEPHEN C. FOSTER.....	.10	14,537 The Glorious Name of Washington. Seventeenth Century Air .....	.10
	Chorus for mixed voices. Arr. by N. Clifford Page		Chorus for mixed voices. Arr. by Wm. Arms Fisher	
14,535	Fair Land of Washington. Traditional Air.....	.10	14,540 The Glorious Name of Washington. Seventeenth Century Air .....	.10
	Solo and chorus for mixed voices. Arr. by N. Clifford Page		Chorus for men's voices. Arr. by N. Clifford Page	
14,536	The Land of Washington. JOHN CARROLL RANDOLPH.....	.10	14,544 The Glorious Name of Washington. Seventeenth Century Air .....	.10
	Chorus for mixed voices.		Two-part Treble Voices. Arr. by Wm. Arms Fisher	
14,539	Father and I went down to camp. Yankee Doodle.....	.10		
	Chorus for mixed voices.			
14,545	George Washington Processional GEO. B. NEVIN.....	.10		
	Chorus for mixed voices.			

Orchestrations are available for all works listed below

Choral Works

Braddock's Defeat. Cantata for Soprano, Alto and Bass. HENRY P. CROSS.....	.60	Our First Flag. Short Cantata for mixed voices. E. S. HOSMER.....	.40
The Liberty Bell. Ballad Cantata for men's voices. WILLIAM G. HAMMOND.....	.60	Paul Revere's Ride. Cantata for Baritone Solo and Chorus. CARL BUSCH.....	.75
The Minute Man. Cantata for mixed voices. FRANZ C. BORNSCHEIN .....	.75	Lord Howe's Masquerade. Choral Ballad for mixed voices with Baritone Solo. N. CLIFFORD PAGE.....	.75

Operetta

Mount Vernon. For mixed voices. Book by FREDERICK H. MARTENS. Music by R. SPAULDING STOUGHTON.....	1.25
--	------

ANY OF THE WORKS LISTED WILL BE "O"

OLIVER DITSON COMPANY

For Washington Bicentennial Celebration And Other Outstanding New Issues

New Special Music for School Orchestras and Bands

TWENTY CHORALES, A Chorale Prelude and a Fugue By JOHANN SEBASTIAN BACH

Arranged and Edited by

Osbourne McConathy, Russell V. Morgan and Harry F. Clarke

Every possible combination of both orchestral and band instruments is available in this ensemble. Arranged according to the A-B-C-D part plan, it is necessary merely to have A-B-C-D parts represented and the ensemble will be complete.

List of instrumental books below with the A-B-C-D parts indicated, shows the almost limitless combinations possible in instrumental ensemble. (Harmonic parts given in parentheses)

- | | | |
|---------------------------------------|--------------------------------------|--------------------------------------|
| 1. Violins I(A) Octaves | 8. Alto Saxophones and Alto Clarinet | 13. C Tenor Saxophones (B) and (C) |
| Violins II(B) Octaves | in Bb (B) and (C) | 14. Baritone (A) Treble Clef |
| 2. Violas (B) and (C) Alto Clef | Baritone Saxophone (D) | Euphonium (A) Bass Clef |
| 3. Violoncellos (C) Tenor Clef | 9. Bb Cornets (A) and (B) | 15. Trombones and Bassoons (C) Tenor |
| 4. Violoncellos (C) and (D) Bass Clef | Bb Soprano Saxophone (A) | Clef |
| Double Basses (String) (D) | 10. Eb Altos (B) and (C) | Trombones and Bassoons (C) and |
| 4. Piccolos and Flutes in Db and C(A) | 11. F Horns (B) and (C) | (D) Bass Clef |
| 5. Oboes (B) and (A) | English Horn (B) and (C) | 16. Eb and BBb Basses (Brass) (D) |
| 6. Eb Clarinets (A) | 12. Bb Tenor Saxophones (B) and (C) | 17. Percussion |
| 7. Bb Clarinets (A) Octaves, (B) and | Bass Saxophone (D) Upper | 18. Conductor's Book |
| (C) | Bass Clarinet (D) Lower | |

Conductor's book, 75 cents—other books, each 50 cents

THE GLENN FESTIVAL BOOK FOR 1932

EDITED FOR GRADES FIVE, SIX AND SEVEN

(Two-part and three-part, treble voices)

By MABELLE GLENN

Price, 50 Cents

CONTENTS

Caller Herrin'.....Scotch Folksong	Lo, How a Rose E'er Blooming.....	Peddler, The.....Russian Folksong
Elfin Dance .....Grieg	.....Praetorius	Skye Boat Song.....Scotch Folksong
Greeting .....Mendelssohn	Lullaby .....Mozart	Song of Spain.....Hosmer
Hark! Hark! The Lark!.....Schubert	My Heart Ever Faithful.....Bach	Three-horse Sleigh.....Russian Folksong
Heavenly Father .....Bach	On a Crystal Throne.....	Twilight Musing.....Kjerulf
La Cachucha.....Spanish Dance	.....Swedish Folksong	Youth Has Gone.....French Folksong

BE "ON APPROVAL" FOR EXAMINATION

Inc. » » 359 Boylston St., Boston, Mass.

Combine Your Musical Forces in the Washington Celebration Feature the March **FATHER OF HIS COUNTRY**

By the
Composer of "National Emblem"

CHORUS, BAND and ORCHESTRA in the same key

What Choral Group, Band or Orchestra will fail to participate in the celebration of the 200th anniversary of the birth of "The Father of His Country", inaugurated and sponsored by the Government of the United States? Surely not yours!

When George the Third's oppressing hand
Laid iron grip upon the land,
"Arise!" came the spirited call,
"Arise! men, that tyranny fall."
And in that hour of his country's need
Appeared the man who by word and deed
Led all "reach the glorious light
Of Liberty, Truth and Right.

From the peaceful land where the quiet Poto-
mac wound,
To the din and clamor of war, as foe drew
nigh,
'Mid the roar of cannon, and drum and
trumpet sound,
He came [trumpet call] that Freedom might
not die,
— He came!
— That Freedom!
— Might not die, not die!

CHORUS

Man of our need and our destiny's fulfillment,
Hail! George Washington;
Pride of the Nation and joy of Old Vir-
ginia,
Hail! our fearless one,
May we ever loyal remain
To the heritage you fought for—
Boldly fought, and won!
Truth and Justice, these we hold in trust
From you, George Washington.

First in War! —
First in Peace! —
First in the hearts of your countrymen!

*Chorus (SAB) (SSA).....each 15c
Band 75c
Includes all saxophones, alto and
bass clarinets.

Small Orchestra and Piano.....75c
Includes saxophones, obligato strings,
and tenor banjo chords. Clarinets
and cornets in Bb.

Full Orchestra and Piano.....\$1.10

*Additional chorus arrangements in preparation.

MONEY-BACK GUARANTEE

WALTER JACOBS, Inc.
120 Boylston St., BOSTON, MASS.

VOCAL MUSIC DEPARTMENT

(Continued from page 39)

show keen interest in opportunities that permit them to continue with their vocal musical expression. Becoming a member of a choral organization does not require the technical proficiency that is necessary for the individual who seeks to become affiliated with an instrumental group. The pleasure of performing is as great for the vocalist as it is for the instrumentalist, and the general public is as anxious to support choral concerts as instrumental. It should follow, then, that with proper encouragement and guidance, choral singing in America will have a growth that should equal, if not far exceed, that of the instrumental.

This vocal committee can accomplish results of immediate value to the choral groups of the country if they will prepare a list of choral compositions suitable for mixed choruses, male choruses, and women's voices. Volumes of choral arrangements may be had from the various music publishers, but the average conductor cannot spend the time necessary to search through so much material to get numbers he desires. Such a list should represent the very best music available in choral literature, and thus serve as a medium for raising the standards of choral concerts, as well as aid in unifying the aims of choral procedure.

Would it not also be wise to prepare a list of fine old songs that every boy and girl in the land should be required to learn? It is well nigh appalling to be present in a group of young folk nowadays when an attempt by them is made to spend some time in singing. Few know enough of the words to get far into any song and the melody, if furnished at all, must be carried through with meaningless "la-la's" or "loo-loo's". For many years we have been teaching children in the schools to sing, and yet as our products leave the high schools they oftentimes have difficulty even in singing the words of the first and last stanzas of *America*. Would not concentration on a few songs with the definite purpose of completely mastering them be a great support to our claims of the socializing value of music?

Preparation of bulletins which would give expert advice regarding the organization and functioning of festivals,

choral competitions, community singing, etc., would be desirable action for the committee to take; and, further, if they could reach out to the churches of our country and exert an influence for improvement in the type of music used, then truly a Choral Renaissance would be under way.

ASSOCIATED GLEE CLUBS

ONE of the principal objectives of the Vocal Affairs Committee is the promotion of adult choral singing in order that the many thousands of young people, members of glee clubs and choruses annually graduated from our high schools, may continue their participation in choral singing.

For young men the Associated Glee Clubs of America offers a most attractive opportunity for musical and social enjoyment. This organization already includes 122 singing clubs with a membership of 6000 men located in all parts of the United States. Junior Glee Clubs made up of young men just out of high school form an attractive feature of the organization.

The by-laws of the Associated Glee Clubs provide that each year eight musical numbers shall be chosen from which all member-clubs shall choose four, which they will carefully rehearse. The intent of this provision is to make possible joint concerts without undue stress of rehearsal, and to provide a medium of common musical expression for the singing men of the country.

Conductors of male voice clubs not members of the Associated Glee Clubs will be interested in the Common-Repertoire List for 1931-32 which follows:

1. *The Galway Piper*. Irish Folk Song. Arrangement by A. T. Davison. (E. C. Schirmer Music Company, Boston.)
2. *The Winding Road*. Charles Gilbert Spross. (Theodore Presser Company, Philadelphia.)
3. *I'm Troubled in Mind*. Negro Spiritual. Arranged by Alexander Russell. (J. Fischer & Brother, New York.)
4. *Swansea Town*. Hampshire Folk Song. Arranged by Gustav Holst. (Curwen, Inc., Philadelphia.)
5. *Love Me or Not*. Secchi. Arranged by Francis Moore. (G. Ricordi and Company, New York.)
6. *The Two Grenadiers*. Robert Schumann. Arranged by Edward J. A. Zeiner. (G. Schirmer, Inc., New York.)
7. *My Love is Like a Red, Red Rose*. William Armour Thayer. (Chandler-Ebel Music Company, Brooklyn.)
8. *Border Ballad*. John Henry Maunders. (H. W. Gray Company, New York.)

CORRESPONDENCE NORMAL TRAINING OXFORD PIANO COURSE

Extension Credits and Certificates Granted

Write for Details

GAIL MARTIN HAAKE

AMERICAN CONSERVATORY

Kimball Hall

Studio 621

Chicago, Ill.

Testing the Appreciation Hour in Rural Schools

(Continued from page 37)

subject to revised interpretation when all the data have been collected:

(1) The Damrosch concerts begot a definite growth in musical information in every grade from three to eight, inclusive, in both the first year of listening and in the second, or repeated, year of listening.

(2) The third grade apparently gained but little in the type of musical learning measured although there was a slight growth in score.

(3) In all grades but the third, of the one-year listeners, the growth in musical information appears to be about a year more than the children would have gained without the concerts.

(4) Apparently, a second year of listening increases growth in grades three, four, and five, with the growth in grade three still negligible.

(5) Apparently, repetition of the Damrosch programs a second year does accelerate growth in musical information in grades six, seven and eight, but there is definite evidence of a lesser growth than was made in the first year of listening. This may be accounted for, in part, by the fact that these two-year listeners listened to the same series (Series A) of the concerts both years.

Conclusion

In conclusion, warning must be given that the statistical data relates only to musical information and does not relate to the actual development of musical appreciation except as retention of musical information is an index of music appreciation growth. It may be that the third-grade children, while not gaining materially in score on a musical information test, are gaining in music appreciation or are improving in their interest in and taste for good music. In all other grades it is apparent that whatever the gain in music appreciation may be, there is a definite gain in musical information from listening to the Damrosch concerts.

Study of Children's Music Preferences

In addition to the testing program outlined above, a study of the musical preferences of those pupils who listened only one year to the Damrosch programs was made. The children were asked both at the beginning and at the end of the year to make a preference between two alternatives, such as, "I would rather (a) Listen to Mr. Damrosch over the radio, (b) Listen to dance music over the radio." Ten such items were included, but for purposes of study, only eight were tabulated.

December, Nineteen Thirty-one

Outstanding and Timely Novelties

WASHINGTON

Six Patriotic Choruses with Tableaux Suggestion
For S.A.B. or Unison Chorus

There are brief historical introductions, descriptive of the events the choruses celebrate, which may be read before performance.

Text by FREDERICK H. MARTENS Music by HENRY P. CROSS

Fischer Edition, No. 6550.....Price \$.50



WASHINGTON

A Cantata for Mixed Voices with Piano or Orchestra

Text by EDWARD C. POTTER Music by R. DEANE SHURE

This cantata is a practical answer to the demand which will be made for a dignified inspiring musical event worthy of the perpetuating fame of our first great American.

Fischer Edition, No. 6481.....Price \$1.00



THE SEASONS

Choral Ballet of the Months

For Chorus of Women's Voices (S.S.A.)

Based on Franz Schubert's Valses Nobles.

Text and Choral Transcription by FRANZ C. BORNSCHEIN

Fischer Edition, No. 6549.



KING NUTCRACKER

A Fantasy for Chorus and Ballet

Based on Tchaikovsky's "Nutcracker Suite"

JUST ISSUED: An Arrangement for Mixed Voices

Previously published: The arrangement for S.S.A.

The Libretto, Lyrics and Vocal Transcription by

Franz C. Bornschein.....Price \$.80

We offer to send copies of the above mentioned works on approval.

J. FISCHER & BRO.

119 WEST 40TH STREET,

NEW YORK CITY

The preference of each child at the beginning of the year was compared with his own preference at the end of the year, so that the preference results are child for child results, and not group results.

Summary of Preference Study

In summary, the majority of the children in each and all the grades (3 to 8 inclusive):

(1) Would rather listen to the radio than to sing.

(2) Would rather listen to the radio than listen to the phonograph.

(3) Would rather listen to music that is played than listen to music that is sung.

(4) Would rather listen to music in evenings than read in evenings.

(5) Would rather listen to Mr. Damrosch than to listen to dance music on the radio (except in 8th grade, where they are about equally divided).

(6) Would rather listen to stories on the radio than to listen to music on the radio in grades 3, 4, 5, and 6, but would rather listen to music in grades 7 and 8.

(7) Would rather have more radio music in school than have more singing in school (except in 4th grade).

NOTE: Detailed statistical treatment of the data may be found in *Radio in Rural Schools—An Investigation*, by Margaret Harrison, Special Investigator in Radio Education, Teachers College, Columbia University, New York, N. Y.

MODERN BAND AND ORCHESTRA MUSIC

From the Days of **GEORGE WASHINGTON**, Suite of marches. Designed for use during the celebrations of the George Washington Bi-Centennial. Arr. by Adolf Schmid.

Small Band.....	\$1.50
*Full Band.....	3.50
*Symphony Band (for contest purposes).....	5.00
Small Orchestra with Piano-Conductor.....	1.75
Full Orchestra with Piano-Conductor.....	2.50
Grand Orchestra with Piano-Conductor.....	3.25

(Band and Orchestra parts may be played together)

GUION. Turkey in the Straw. Arr. by John Philip Sousa

*Full Band.....	2.00
Full Orchestra.....	1.75
Small Orchestra.....	1.25

(Band and Orchestra parts may be played together)

(Also published for Piano Solo)

DRUMM. The Conquerors' March. Arr. by Tom Clark

*Full Band.....	1.50
Full Orchestra.....	1.50
Small Orchestra.....	1.00

(Band and Orchestra parts may be played together)

GRAINGER. Country Gardens. Arr. by Tom Clark

*Full Band.....	2.00
-----------------	------

Country Gardens. Arr. by Adolf Schmid

Grand Orchestra....	2.50
Full Orchestra....	1.75
Small Orchestra....	1.25

(Band and Orchestra parts may be played together)

(Also published for Piano Solo)

HADLEY. In Bohemia Overture. Arr. by Anton Weiss

*Full Band.....	4.50
-----------------	------

(*Symphony Band, for contest purposes..... 7.00)

SOUSA. The Northern Pines. March

Full Band (45 parts).....	1.00
Grand Orchestra....	2.00
Full Orchestra....	1.50
Small Orchestra....	1.00

(Band and Orchestra parts may be played together)

(Also published for Piano Solo)

RASBACH. Trees. Solo for Cornet, Baritone, Euphonium, or Trombone (or accompaniment to the voice in key of D \flat)

Full Band.....	.75
----------------	-----

SPEAKS. Sylvia. Solo for Cornet, Baritone, Euphonium, or Trombone (or accompaniment to the voice in key of F)

Full Band.....	.75
----------------	-----

*Includes "synoptic" conductor's score

G. Schirmer (Inc.), 3 East 43rd Street, New York

INSTRUMENTAL MUSIC DEPARTMENT

Conducted by J. E. MADDY, Chairman, National Committee on Instrumental Affairs

THE CONTEST IN EDUCATION

A GROUP of school superintendents recently met and drew up the following set of resolutions concerning all types of contests, some of which are aimed directly at music contests and therefore should be of interest to all music educators:

I. SOCIAL

1. *As at present organized*, it becomes necessary for contestants to travel long distances and to remain away from home for more than one day, thus requiring chaperonage which is often difficult and expensive to provide.

2. Contestants from one city are frequently housed in several different dwellings, thus making proper chaperonage impossible.

3. Immature pupils frequently tend to develop anti-social instead of social and unifying feelings.

II. PHYSICAL

1. *The present practice* of conducting regional and state contests makes it necessary for some contestants to travel such long distances that the resulting fatigue makes equitable competition impossible.

2. *The hazards of transporting* contestants long distances is all out of proportion to the possible benefits, and forces school officials to assume a risk which cannot be justified educationally.

3. *Nervous and physical strain* resulting from an excessive number of participations for the purpose of attempting to establish a nominal championship is all out of proportion to the educational value.

4. *Caring for students who are ill* during a contest in a distant city is a responsibility which should not be forced on school officials.

III. ECONOMIC

1. *The cost of maintaining and transporting* contestants long distances is out of proportion to the educational value, and tends to cause a community to divert funds to the support of a limited number of over-trained students.

2. *The present tendency to provide uniform dress* for contestants puts a burden of expense on parents and school officials which cannot be justified educationally.

3. *The serious interruption of the school work* of the non-contesting students, while their classmates are participating in a contest, is immeasurable.

4. *The cost of employing substitute teachers*, or of dismissing the classes of chaperoning teachers, cannot be justified.

IV. EDUCATIONAL

1. *The competitive contest ideals* are in direct violation of the most generally accepted and defensible ideals of a well organized extra-curricular program, in that interest is concentrated

on a limited number of a highly trained few instead of providing a more defensible program for all. The winning of a contest is made the objective rather than the providing of opportunity for all to explore and develop avocational interests.

2. *Competitive contest ideals*, as now carried on in practice, are in direct violation of a very fundamental principle of American education, namely, that the citizens are supporting public education for the purpose of equalizing opportunity.

3. *The present practice* is also educationally indefensible because the cost is all out of proportion to the educational value. It forces the educational organization and personnel to assume obligations which are entirely foreign to the purposes of education, and frequently defeats its major purposes.

4. *Preparation for contests* resolves itself into training of a narrow type

rather than educational development of the type high schools should provide.

Similar rumblings have been heard in several sections of the country during the past year or two, and not entirely without reason, for many school departments function almost entirely for the purpose of winning contests, and each year's repertoire consists principally of contest pieces, often worn threadbare by repetition. When such organizations fail to win, the disappointment is much keener than if the contest were merely an incident in the school work, likewise a community which has been kept tense over contests will react abruptly when a losing streak occurs.

The Committee on Instrumental Affairs has endeavored to minimize the evils of the band and orchestra contests in a number of ways. Some of these efforts have met with stiff resistance on the part of a certain type of directors who failed to see beyond the immediate goal of winning the contest. Specific rating on instrumentation had the effect of counteracting the trend toward concentrating on a limited number of players instead of broadening the opportunities for students who desired to learn. Sight reading was included to counteract the tendency to rehearse only the contest pieces during the year. Massed performances were inaugurated to alleviate the pangs of defeat. District contests were recommended to lessen the cost of long distance travel.

A suggestion that national contests be held biennially instead of annually was not well received. Neither were suggestions that student leaders be used in contests, or that each competing group prepare a complete program from which the judges would select one number to be played at the contest.

Music contests are in grave danger of being smothered by their own evils unless some of these evils are eliminated and others minimized in the near future. In this year of depression the music contest must surely come under close scrutiny in every locality, because of its being the most expensive as well as the most extensive of all school contest activities.

Let us place education above the mere winning of contests, while continuing to utilize to the full the unquestioned values of the contest, insofar as these values contribute to education.

JOSEPH E. MADDY.

CONTEST MUSIC

Official List of Compositions for 1932

BAND

NATIONAL REQUIRED NUMBERS

Class A	
Hadley—In Bohemia Overture....G. Schirmer	
Class B	
Hadley—Youth Triumphant Overture.....	
.....C. Fischer	
Class C	
Roberts—Urbana Overture.....C. Fischer	

SUGGESTED STATE REQUIRED NUMBERS

Class A	
Goldmark—Sakuntala Overture....C. Fischer	
Thomas—Raymond Overture.....	
.....Fischer and Ditson	
Class B	
Mozart—Don Juan Overture.Fischer (Gilmore)	
Frazer—The Land of Romance Overture...	
.....Jacobs	
Class C	
Coerne—Exaltation.....Ditson	
De Lully—Menuet du Bourgeois Gentilhomme.....Fischer	
Class D	
Losey—The Premier Overture.....Barnhouse	
Barbett—Trailing Arbutus.....C. Fischer	

LIST OF OPTIONAL PIECES

(Graded as to difficulty, No. 1 being most difficult)

1. Tchaikowsky—Finale from 4th Symphony.....C. Fischer
2. Mendelssohn—Fingal's Cave Overture.....C. Fischer or Chappell
3. Hadley—In Bohemia Overture (Class A Req.).....G. Schirmer
4. Wagner—Die Meistersinger Overture.....C. Fischer
5. Goldmark—Sakuntala Overture..C. Fischer
6. Schubert—Unfinished Symphony (1st mov't).....C. Fischer
7. Tchaikowsky—Allegro con grazia from 6th Symphony.....C. Fischer
8. Weber—Der Freischutz Overture.....C. Fischer
9. Wagner—Prelude to "Lohengrin".....C. Fischer

CONTINUED ON NEXT PAGE

FILLMORE

HAS AGAIN ISSUED
A MOST PROMISING
COLLECTION OF EASY
TUNES FOR
YOUNG BANDS

THE FILLMORE SECOND READER BAND BOOK

By Leon V. Metcalf



A collection in the March size, containing thirty easy band tunes specially written to follow the Transition Band Book, also by Leon V. Metcalf. The tunes are not extremely easy, but they are arranged so as to provide splendid material for drilling purposes. Only two or three problems are presented at any one time, and few rhythms are given at once. Most of the problems of band technique are given, reviewing all of the points covered in the Transition, and many more added. Edited to make the music worthy of considerable study and drill.

PRICE, EACH BAND BOOK, 30c.

CONDUCTOR'S SCORE (FIVE
STAVES, OCTAVO SIZE) \$1.00

SEND FOR THE SAMPLE
CORNET PARTS

NEW! BENNETT ORCHESTRA 3 FOLIO NO. 3



PRICES—PIANO ACC. 1.00
ALL OTHER BOOKS, EACH 50c

SEND FOR THE SAMPLE VIOLIN
PARTS

FILLMORE
MUSIC HOUSE
CINCINNATI, O.

1932 Contest Bulletin

COPIES of a pamphlet containing information regarding State and National School Band and Orchestra Contests for 1932, complete lists of music, revised rules, etc., will be ready for distribution about December 15. Included in the publication will be lists of music and other information regarding the ensemble contests conducted by the School Band and Orchestra Association as a feature of the national contests.

Copies of the bulletin may be obtained from the Conference office, or from C. M. Tremaine, Secretary of the Committee on Instrumental Affairs, 45 West 45th Street, New York City.

Optional Pieces for Band

(Continued from page 45)

10. Beethoven—Egmont Overture.....Ditson
11. Tchaikowsky—Andante and March from Pathetic Symphony (No. 6).....Hawkes
12. Herold—Zampa Overture.....Ditson or Fischer
13. Saint-Saens—La Princesse Juan Overture.....C. Fischer
14. Christianson—Norwegian Rhapsody.....C. Fischer
15. Hadley—Youth Triumphant Overture.....C. Fischer
16. Wagner—Introduction to Act III "Lohengrin".....Fischer and Hawkes
17. Schubert—Rosamunde Overture.....C. Fischer
18. Rossini—Semiramide Overture.....Ditson or Fischer
19. Suppe—Pique Dame Overture.....C. Fischer
20. Elgar—Pomp and Circumstance March No. 1.....Boosey
21. Thomas—Raymond Overture.....Ditson or Fischer
22. Hayward—In a Spanish City Suite.....C. Fischer
23. Weber—Abu Hassan Overture.....Ditson
24. Mozart—Don Juan Overture.....C. Fischer
25. Bellini—Norma Overture.....C. Fischer
26. Gounod—Le Reine de Saba (Grand March).....C. Fischer
27. Luigini—Ballet Egyptian.....C. Fischer
28. Coates—Suite—The Four Ways.....Chappell-Harms
29. Suppe—Light Cavalry Overture.....Fillmore
30. Haydn—Andante from Surprise Symphony.....C. Fischer
31. De Luca—Legions of Ancient Rome.....Barnhouse
32. Berlioz—Rakocsy March.....C. Fischer
33. Sousa—The King of France from "The Three Quotations".....Church
34. Bizet—Intermezzo from L'Arlesienne Suite No. 2.....C. Fischer
35. Lavalley—The Bridal Rose Overture (new edition).....Cundy-Bettoney
36. Roberts—Urbana Overture.....C. Fischer
37. Busch—Hymn and Processional.....FitzSimons
38. Frazee—Land of Romance Overture.....Jacobs
39. Loscy—Overture Premier.....Barnhouse
40. Brockton—The Black Rose Overture.....Ludwig
41. King—The Wanderer Overture.....King
42. Coerne—Exaltation.....Ditson
43. Chenette—Southern World Overture.....Rubank
44. Ketelbey—Sanctuary of the Heart.....Bosworth
45. Barnhouse—Paraphrase on "Pilot Me".....Barnhouse
46. Wagner—Tannhauser Selection.....Fillmore
47. Chopin—Mazurka.....Birchard
48. Deppen—A Japanese Sunset.....Fox
49. Jensen—The Happy Wanderer.....Birchard
50. de Lully—Menuet du Bourgeois Gentilhomme.....C. Fischer
51. Loscy—Forest Whispers.....C. Fischer
52. Beethoven—German Dances.....C. Fischer
53. Haydn—Menuet de Boeuf (Oxen minuet).....C. Fischer
54. Clarke—At the Spinnet.....C. Fischer
55. Ghys—Louis XIII Gavotte.....C. Fischer
56. Barbett—Trailing Arbutus.....C. Fischer

CONTEST MUSIC

Official List of Compositions for 1932

ORCHESTRA

NATIONAL REQUIRED PIECES

- Class A
Dvorak—Finale from New World Symphony.....C. Fischer
- Class B
Gounod—Mirielle Overture.....G. Schirmer
- Class C
Cadman—Festal March.....Ditson

SUGGESTED STATE REQUIRED PIECES (No. 1 most difficult; No. 3 least difficult)

- Class A
(1) Beethoven—Eroica Symphony, 1st mov't.....C. Fischer
(2) Beethoven—Sixth Symphony, 1st mov't.....C. Fischer
(3) Rimsky-Korsakov—Dance of the Clowns.....G. Schirmer
- Class B
(1) Grieg—Peer Gynt Suite No. 1 (Nos. 1 and 4).....C. Fischer
(2) Mozart—G. minor Symphony, 1st mov't.....C. Fischer
(3) Busch—Lyric Suite No. 1 (Nos. 1 and 4).....FitzSimons
- Class C
(1) Schubert—Menuet and Heroic March.....G. Schirmer (M.S.)
(2) Haydn—Romance in E Flat.....Ditson
(3) Martin—Gavotte Celebre.....Ditson

OPTIONAL PIECES FOR ORCHESTRA

Standard European editions may be used in place of American editions listed. American editions, other than the ones specified, may be used without penalty providing, in the opinion of the committee or judges, the edition substituted is not of less difficulty or musical quality.

Note: Piano accompaniments are available for every number on the list.

(The numbers are roughly classified as to difficulty, No. 1 being most difficult and No. 50 being least difficult.)

Abbreviation of technical terms

F—Full Symphony Orchestra instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, percussion and strings.

SF—Semi-full orchestra: 1 flute, 1 oboe, 2 clarinets, 1 bassoon, 2 trumpets, 2 trombones, percussion and strings.

FX—Full symphony orchestra instrumentation with additional instruments such as English horn, bass clarinet, celeste, etc.

H—Harp part published.

1. Tchaikowsky—6th Symphony (Pathétique) 1st mov't. FX.....C. Fischer
2. Liszt—Hungarian Rhapsody No. 2. FH.....G. Schirmer
3. Dvorak—New World Symphony (Finale). F.....C. Fischer
4. Goldmark—Sakuntala Overture. F.....C. Fischer
5. Tchaikowsky—Marche Slave. F.....C. Fischer
6. Bloch—America (2nd mov't). FX.....Birchard
7. Smetana—Bartered Bride Overture. F.....C. Fischer
8. Wagner—Prelude and Love Death from Tristan and Isolde. FX.....Breitkopf & Hartel
9. Rimsky-Korsakov—Scheherazade (1st mov't). FX.....C. Fischer
10. Beethoven—Symphony No. 3. (Eroica) 1st mov't. F.....C. Fischer
11. Weber—Euryanthe Overture. F.....C. Fischer
12. Beethoven—6th Symphony (1st mov't). F.....C. Fischer
13. Sowerby—A Set of Four (2nd mov't). FX.....Birchard
14. Ponchielli—Dance of the Hours. FH.....Jungnickel

15. German—Henry VIII Dances Nos. 2 and 3. F.....G. Schirmer
16. Mendelssohn—Ruy Blas Overture. F.....C. Fischer
17. Rimsky-Korsakov—Dance of the Clowns. F.....G. Schirmer
18. Verdi—Sicilian Vespers Overture. F.....Jungnickel
19. Bizet—L'Arlesienne Suite No. 1 (Nos. 1, 3 and 4). FH..C. Fischer or G. Schirmer
20. Ippolitov Ivanov—March of the Sardar, from Caucasian Sketches. F...C. Fischer
21. Grainger—Molly on the Shore. FX.....G. Schirmer
22. Beethoven—2nd Symphony (1st mov't). F.....C. Fischer
23. Grieg—Peer Gynt Suite No. 1 (Nos. 1 and 4). F.....C. Fischer
24. Delibes—Sylvia Valet Suite Nos. 1 and 4. F.....C. Fischer
25. Mozart—G minor Symphony (1st mov't). F.....C. Fischer
26. Haydn—Military Symphony (1st mov't). SF.....C. Fischer
27. Massenet—Angelus and March from Scenes Pittoresques. SF.....Ditson
28. Grainger—Mock Morris Dance. F.....G. Schirmer
29. Skilton—Two Indian Dances. FX.....C. Fischer
30. Luigini—Ballet Egyptien Nos. 1 and 4. FH.....C. Fischer
31. Tschaiowsky—Thornrose Waltz. F or SF.....Silver Burdett
32. Flotow—Stradella Overture. SF.....Silver Burdett (S.S.)
33. Dvorak—Bagatelle. SF...Emil Ascher Inc.
34. Dvorak—Slavonic Dance. SF.....Silver Burdett (S.S.)
35. Gounod—Mirielle Overture. F..G. Schirmer
36. Schumann—Romanza from 4th Symphony. SF.....Silver Burdett (S.S.)
37. Chopin—Nocturne Op. 48, No. 1. F.....Jungnickel
38. Mozart—Rondo. SF..Silver Burdett (S.S.)
39. Haydn—Arietta and Presto from Symphony No. 32. SF.....G. Schirmer (Master Series).
40. Cadman—Festal March in C. SF...Ditson
41. Schubert—Menuet and Heroic March. SF.....G. Schirmer (M.S.)
42. Busch—Lyric Suite Nos. 1 and 4. SF...FitzSimons
43. Gluck—Gavotte in C. SF.....Ditson
44. Tschaiowsky—Chanson Triste. SF..Wood
45. Haydn—Romance in E flat. SF...Ditson
46. Bach—Polonaise, Chorale and March. SF.....G. Schirmer (M.S.)
47. Martin—Gavotte Celebre. SF.....Ditson
48. Zilcher—Lullaby. } SF.....Ditson
- Bloch—March. } SF.....Ditson
-G. Schirmer (Elemen. Ser. No. 4)
49. Hartman—The See Saw. } SF.....Ditson
- Dalla—With Even Tread. } SF.....Ditson
-G. Schirmer (E.S. No. 8)
50. Reineke—Little Suite. SF.....G. Schirmer (E.S. No. 10)



They're Better Pupils .. And Better Musicians If You Start Them FIRST With These Fine Instruments!

HERE'S a method which leading music instructors and supervisors everywhere use to build prize-winning bands and fine musicians. They start their music students, using the very finest possible instruments. That's why so many leading supervisors equip their reed sections with Pedler clarinets and other wood winds.

Pedler craftsmen have turned out instruments that have met the requirements of master musicians, and have helped make more masters, for four generations. Pedler instruments are made to give perfect pitch—easy blowing—and full mellow tone. And, though Pedler has never yet made an instrument just to meet a low price, Pedler clarinets are amazingly low in cost.

Compare Pedler clarinets with any instrument. Send today for complete prices—find out how you can make a ten-day trial of the Pedler Clarinet which you prefer. Mail the coupon today for interesting information.

HARRY PEDLER & CO., INC.
Dept. S. J. 12-31 Elkhart, Indiana



PEDLER CLARINETS AND SAXOPHONES

Harry Pedler & Co., Inc. Dept. S. J. 12-31, Elkhart, Ind.

Without obligation, please send me complete information about Pedler Clarinets, and tell me how I can make a ten-day free trial of the model which I prefer.

Name.....
Position.....
School.....
Address.....
City.....State.....

!! Attention !! Special Value

25 highest grade, Bb Clarinet reeds, made of the finest, selected cane obtainable—

for only one dollar (\$1.00)

These reeds are of perfect, brand new and clean stock.

Profit by the greatest reed value ever offered—even in this "buyer's market." Send in your order NOW before it is too late. No C. O. D.'s or stamps.

G. LANGENUS, Inc.

79 Main Street
Port Washington, L. I., N. Y.

Send for our latest catalogue.

Please send us the names and addresses of School Music Teachers who should be invited to become members of the Conference.

Music Supervisors National Conference
64 East Jackson Boulevard
Chicago, Illinois

THE MAN WITHOUT A COUNTRY

Cantata for Mixed Voices
based on the story by

EDWARD EVERETT HALE

Libretto by

M. JOSEPHINE MORONEY

Music by

E. S. HOSMER

"A work of which we think so well in Pittsburgh that we have used it several times in high school concerts. I can commend it as being fine and wholesome in subject, effective in musical investiture, and within the abilities of students in late Junior High School or in Senior High School. It suits both the voices and the musical and dramatic conceptions of students of those ages."

Dr. Will Earhart in
Music Supervisors Journal

Augmented by suggested readings from
Dr. Hale's book this work will provide
a complete evening's entertainment.

Solos for soprano and alto
Orchestral parts available

Vocal score, price 75 cents net

THE ARTHUR P. SCHMIDT CO.
BOSTON 120 Boylston St. NEW YORK 8 West 40th St.

DO YOU WANT A BETTER POSITION?

SEE ME
IN CLEVELAND

C. E. LUTTON

*We Specialize in Music
Education Placements*

*Send for our Special Music
Personnel Blank*

File your name now

The Clark-Brewer Teachers Agency

Music Department

C. E. LUTTON, Director

Lyon & Healy Bldg. Chicago

California Western Conference

GERTRUDE B. PARSONS, Los Angeles, California, *President*

A. G. WAHLBERG, Fresno, California, *1st Vice-President*

MARY WEAVER McCauley, San Francisco, California, *Director*

GLENN WOODS, Oakland, California, *Director*

EDNA O. DOUTHITT, 5153 Meridian Street, Los Angeles, California, *Secretary-Treasurer*

MARY IRELAND, 2414 T Street, Sacramento, California, *2nd Vice-President and Editor*

IN the October Journal the Second Vice President of the California Western Conference sent an important message to its membership regarding the publicity program for this year. We want all of our members thoroughly informed and prepared to assist in every possible way. Please read what we are doing and note our special needs.

The *Sierra Educational News* is now accepting articles from us regularly. In the October issue you will find a general article about our Conference. In November, note the message from Berkeley in which Victorine Hartley helps an ideal superintendent interview his music supervisor. We shall soon follow this by a superintendent selecting his ideal music supervisor, and later we shall hear from principals and grade teachers.

The November issue of the *Western Journal of Education* will have for its "School Music News" a series of short stories about instrumental music. Santa Monica opens the discussion with "The Kindergarten-Primary Rhythm Band. If so, How?" Los Angeles starts the Elementary Orchestra. Sacramento outlines its plan for "Class Instruction in Instrumental Music." Long Beach shows the relation of such instruction to bands and orchestras. And last of all, Oakland outlines its particularly strong Junior High School Instrumental Department. Every member should read these articles and see that they are sent where they may do some good. In a few months we shall have a series on vocal problems. Remember, we are out to raise the standard of school music in this field. That is why it is worth while for you to help.

When a request comes to you for an article, give it an hour at once. Articles frequently come in too late for use. We wait until reasonably certain they are not coming, ask someone else to write or add the missing topic ourselves, and later have duplication when the first party sends in belated material. Also, please write to the topic

suggested. There is a general plan, and individual articles are of value only as they fit into it. Duplication sometimes follows because several choose to write on the same topic.

When you have special news send it in while it is still news. Consider general interest, and not interest of music teachers.

ARE you planning to go to Cleveland? If every supervisor who hopes to go would write the second vice-president to that effect, we could use that information in an article. Others might be led to make a special effort because of your going. Friends may plan to meet or take the same train and so make the long trip across continent profitable and enjoyable. We had a good group in 1930. Why not double that number in 1932?

M. E. I.

RURAL MUSIC CONFERENCE IN CALIFORNIA

By HELEN HEFFERNAN

Chief, Division of Elementary Education and
Rural Schools

ON October 7th, the Music Section of the California Rural Supervisors Conference met in the Mission Inn at Riverside. Mrs. Lucile Denhardt, Supervisor of Music of Tehama County, presided.

Miss Paloma P. Prouty, Rural Music Supervisor of Riverside County, discussed music problems and demonstrated the type of concerts which she arranges for the rural children in the schools of Riverside County. Miss Prouty says that the supervisors must interest themselves in a broader field; they must be broadly prepared and must add an abundance of inspiration. Inspiration is more important than outline. It is best to make more frequent visits to the schools to give the children this inspiration. The supervisor should allow the children an opportunity to listen to a little concert which might be given by the supervisor. The child should have the experience even though he is far removed from a place where concerts are generally given. The County Children's Chorus should be made an annual affair. The music supervisor is a big factor in a big organization. She must make the children

STATE CHAIRMEN

California: Arthur G. Wahlberg, 703 North
Fulton St., Fresno.

Arizona: E. J. Schultz, University College of
Music, Tucson.

Nevada: To be announced later.

as capable in music as in any other subject. Her aim should be to guide, direct and inspire them.

The remainder of the session was devoted to a round table discussion led by Mrs. Mabel Spizzy, Supervisor of Music in Santa Barbara.

Mrs. Lorraine Sherer, Director of Curriculum in Los Angeles County, responded to the topic, "To What Extent Should Music Be Integrated with Social Science?" Mrs. Sherer said, "Music is not a subject but an emotional experience. Technique comes after the supervisor has created a desire through experience with music." There is too much time given to singing songs about people and things, rather than in singing the songs other people have sung. The object of the social studies in the upper grades is to help the children know about community programs. There is a need to know about kinds of people; one approach is through the melodies brought in from all lands. The children should trace the songs back to their origin. This leads to using music in a different way.

Mrs. Sherer expressed impatience with "onions, spinach or toothbrush songs." The contribution of music to the health program is toward the mental health of the child rather than to the singing of such cheap songs. There is a different media than literature and music when one is working with factual material. The supervisor must build for discriminating taste as the working hours become shorter and the leisure hours longer.

Living so closely with the people of the world today brings a need to know that their music means something more than just rhythm and melody. Find the kind of songs they sang in the beginning of their nation—those songs are a part of their heritage to us. Our problems may be formal or inspirational, but we can go back to the ages and learn their songs. We should build as sound a background in music as we do in literature. Find out the types of things the people sang about and the type of melody they used.

"In Los Angeles County," Mrs. Sherer said, "a teacher may not devote less than one-half hour a day to music and she may not devote more than one-half hour a day to arithmetic." The aim is to give a lesson of better quality in arithmetic in a shorter period and to insure that the music development of the child is not neglected.

Miss Prouty of Riverside County responded to the topic, "Radio Education in the Rural Schools." She said there were twelve schools in her county equipped with radio. They correlate the radio work of the other subjects in the curriculum. One day a week is given

MODERN METHODS IN CLASS INSTRUCTION



W. OTTO MIESSNER

THE MELODY WAY TO PLAY PIANO

This series, by W. Otto Miessner, is the pioneer method in the "song approach" to piano playing. Used in the schools of over five hundred cities. Many exclusive features make it the acknowledged leader among class piano methods. Material for three successive years now available.

THE MUSIC MAKER AT THE PIANO

Rudolph Ganz, Director of the Chicago Musical College, has collaborated with W. Otto Miessner in the preparation of the Music Maker Series. The Primer is designed for children of pre-school age. The First Book may be used co-basally with Melody Way. More advanced books in preparation.



RUDOLPH GANZ



GEORGE DASCH

THE MELODY WAY TO PLAY VIOLIN

George Dasch, Conductor of the Chicago Little Symphony Orchestra, is co-author with W. Otto Miessner of this popular book for beginners violin classes. Used in the schools of several hundred cities. Embodies new ideas for securing perfect intonation through Finger Forms organized in tetrachord tone groups.

WITHERSPOON THIRTY-SIX LESSONS IN SINGING

Herbert Witherspoon, newly appointed Director of the Chicago Civic Opera and Chairman of the Music Committee of the Chicago Exposition, is the author of these New Lessons for Voice Classes. The distinguished authorship of this work has already won for it wide use and universal approval.



HERBERT
WITHERSPOON

START CLASSES NOW NOMINAL FEES PAY ALL COST

Classes in Piano, Violin or Voice may be offered by any School on a self-supporting basis. Small tuition fees pay all teaching cost.

For further information or examination copies of any of these texts on approval

WRITE TO

MIESSNER INSTITUTE OF MUSIC

1219 Kimball Bldg., Chicago, Illinois

Now - Free Reeds

PENZEL-MUELLER IDEAL REEDS

respond well in the high, medium and low registers.

Each reed is tested and graded Soft, Medium or Stiff.

Our Free Offer is extended to the clarinetists in your Band and Orchestra. Send us each member's name and address.

Penzel, Mueller & Co. Inc.

36-11 THIRTY-THIRD (33rd) ST.
LONG ISLAND CITY, N. Y.

SEND THIS COUPON
AND GET
(2) REEDS
FREE

Name
Street No.
City..... State.....
Give Strength. Stiff ☐ Medium ☐ Soft ☐
If Professional, please give
Local No.(S)



The New Pruefer Wonder Wood Clarinet

(Pat. No. 1,901,000)

The most valuable improvement since clarinets were made. You will want to know about it. A wood clarinet that cannot crack nor change in the bore in the upper joint where they usually do. A great relief to the lover of a wood clarinet. It has the easy-playing qualities of the metal and retains the full wood tone quality not obtainable in any other material, quoting the reports of the critics. These are furnished in two grades. Prices on request.

Also both Single and Double Body Metal Clarinets in all grades:

1. Single Body from \$45 to \$95.
2. Double Body from \$80 to \$105.

Also our latest improved **STUDENT MODEL EBONITE CLARINET** with metal lining in the upper part protecting middle joint against breakage. Made of real Ebonite, not so-called composition, which disintegrates with use. A wonderful value for the price **\$45.00**

We invite trial against any others. We can save you money. Write for particulars and special prices.

G. PRUEFER MFG. CO.
185A Union Ave., Providence, R. I.

to music appreciation work in the music program of Riverside County.

The question, "Are County-wide Choruses and Orchestras Advisable?" was discussed by Miss Lida McCoid of Los Angeles County. Miss McCoid gave a very fine resumé of the preparation of the Los Angeles County children's chorus for participation in the National Education Association program in June, 1931. She commended the splendid coöperation of the teachers, the parent-teacher associations and the communities of the different schools and stated that any worth while activities will go over in spite of difficulties.

"Why Is Music Less Well Taught Than Other Subjects?" was responded to by Mrs. Irene Schoepfle of Orange County. The discussion emphasized the fact that there is a lack of teacher training in music. Fifty percent of the students in colleges have not had any music training before entering college, and the state requires only four units in music for preparation to teach. There is need for more and better teacher training in music.

Miss Lucile Ross, Supervisor of Music in San Diego County, opened the discussion on the question, "To What Extent Have Music Tests Been Used in Rural Schools?" The discussion brought out the suggestion that modified tests for native ability and appreciation would be beneficial in discovering the child's background in music.

"What Type of Music Festival Days Are Advisable for Rural Schools?" was the question for discussion by Mrs. Muriel Edwards, County Superintendent of Schools, Santa Barbara. She recommended that one festival a year be arranged for rural schools. Miss Cornelia Ball of Kern County reported giving a very successful operetta with thirteen schools in one section of her county. Another plan suggested was that of combining a musical festival with the physical education field day program. Mrs. Ada Giffen of Fresno County reported that they took care of festivals in sections through the high school districts. Mrs. Estelle Close of Sonoma County reported that they combined choruses over the county for

a joint graduation program. It was recommended in the discussion that all competitive elements be avoided in music festivals. Miss Josephine Murray of Tulare County gave a report on the topic, "What Is the Best Distribution of the New State Music Tests in Grade Combinations in the Rural Schools?" The music group accepted Miss Murray's recommendation for the distribution of books, and a report of the recommendations was forwarded to the State Department of Education.

The topic, "Is the State Course of Study in Music Education for Use in the Elementary and Rural Schools Advisable and Necessary?" was discussed by Miss Helen Heffernan, Chief of the Division of Elementary Education and Rural Schools. She stated that she could foresee the time when a separate music period would have little time in the school program and that more music would be taught in connection with other subjects. She expressed the opinion that no set of textbooks, however valuable, would take the place of a state course of study which would indicate possible integrations of music with the activities of the school. Miss Heffernan stated that the course of study in music education should direct particular attention to the development of bands and orchestras in the rural schools. Much of the instruction in band and orchestra in the rural schools is now turning the children away from music, and is ruining the basis of their musical education. A state course should set up a program for the teaching of the instruments of band and orchestra and definite standards for the conduct of this work in the elementary schools.

The State Music Chairman of the California Congress of Parents and Teachers, Mrs. T. L. Lorbeer, stated that she was anxious to coöperate with the music supervisors in their work, and would like to have talks on music for the meeting of the P. T. A. It is her objective to have the Parent-Teacher Association group become music-minded. She suggested that the music supervisors might render a real service in developing music-mindedness through directing the mothers' choruses.



They "Make Them and Play Them" in Thirty-sixth Street School, Los Angeles. (See *Making Musical Instruments* by Amy S. Realer, Conference Yearbook for 1931. P. 44)

MUSIC TEACHERS NATIONAL ASSOCIATION

(Continued from page 10)

Workable Musicianship in the Adult Singer who has not had Musical Training". The annual business meeting of the Association is scheduled for this forenoon at 11:00 o'clock.

The afternoon will be given over to a Piano Forum, with Percy Grainger presenting a demonstration in "Piano Ensemble"; Clarence Hamilton of Wellesley in a paper on "The Future of Piano Study"; and a paper on "Music Without Tears", by Mrs. Crosby Adams of Montreat, N. Carolina. The program has been arranged so as to allow for free and full discussion at the close of each round table and general session.

Interspersed between papers will be a number of musical programs of high merit. Mrs. H. H. A. Beach will give a short recital of her own compositions; the Detroit Little Symphony of twenty-two musicians will give a program; George Miquelle, solo cellist of the Detroit Symphony, will appear in a solo group; the Laurel Singers, a ladies' ensemble of sixteen solo voices, will give several numbers under its director, Mr. Jason Moore; and the Central High School A Cappella Chorus under Harry Seitz will sing a group.

Probably the most outstanding musical event, however, will be the concert on Tuesday evening by the Detroit Symphony Orchestra in a program of American music from contemporary composers, to be arranged for and directed by Howard Hanson of the Eastman School of Music. This program, made possible through the generosity of Mr. Ossip Gabrilowitsch, conductor of the orchestra, and Mr. Murray G. Paterson, manager, will be complimentary to the members in attendance at the Association meeting. The regular Thursday evening concert of the Detroit Symphony will also be available to those staying over on the last evening by making advance reservations for tickets by December 15th.

The local and all-state committee with Jason Moore as chairman, is a very representative one that is setting out to make the Detroit meeting the most successful one in the more than half a century of the Association's existence.

Membership in the M. T. N. A. is open to all interested in music and musical education. Those not already on the Association register may receive a copy of the program and other information concerning the meeting by

December, Nineteen Thirty-one

THE HIGH ROAD OF SONG

By Robert Foresman
208 pages Price, \$0.68

boys and girls of varying ages are taught together in one room. Its plan is new and practical. The training in sight reading is easy and natural. The two-part, three-part, and four-part songs *can all be sung in unison.*

INDICAM

The HIGH ROAD OF SONG is unequalled in the genuine musical worth of its songs for use in rural and ungraded schools

INDICAM

AMERICAN BOOK COMPANY

New York Cincinnati Chicago Boston Atlanta

On Page 78

For your convenience in paying dues you will find a remittance coupon and the address of your Sectional Conference Treasurer.

writing to D. M. Swarthout, President of the M. T. N. A., School of Fine Arts, University of Kansas, Lawrence.

Application has been made for reduced rates on all railroads based on the certificate plan.

When writing to advertisers, please mention the Music Supervisors Journal

THE ALCHIN PUBLICATIONS

Revised by Vincent Jones

APPLIED HARMONY

PART I AND PART II, \$2.00 EACH

-tone THINKING and EAR TESTING \$2.00

KEYBOARD HARMONY

Part I, 50c; Part II, 50c; Part III, \$1.00

DIAGNOSTIC TESTS IN HARMONY (Doris Moon)

Form A, \$2.25; Form B, \$2.25

ESSENTIALS IN THE TEACHING OF HARMONY

(Vincent Jones) \$1.50

L. R. JONES

PRINTER AND PUBLISHER

227-229 E. Fourth Street, Los Angeles

Page 51

"MUSIC SERVICE"

—offers a most comprehensive Service on everything pertaining to music in the school. In addition to other valuable facilities it offers high grade Band Instruments at prices which school children can afford to pay.

"TONEKING" SILVER-PLATED TROMBONE OUTFIT

"Professional Toneking Outfit" consisting of heavily silver plated trombone with burnished gold bell, Keratol covered, velvet lined case. Bach model mouthpiece, music rack and mute. A splendid instrument at a bargain price.

\$35.00

"TONEKING" SILVER-PLATED TRUMPET OUTFIT

"Professional" Model, heavily silver plated, gold bell. Built in Bb with quick change to A. Perfect in tune and tone throughout the entire register. Keratol covered, velvet-lined case, Bach model mouthpiece and accessories included.

\$32.00

SPECIAL CLARINET SCHOOL OUTFIT

Boehm System Metal Clarinet, 17 keys, 6 rings. Good intonation, full tone, perfect mechanically—Complete in Keratol covered plush-lined case with accessories.

\$25.00

FLUTE OUTFIT



Professional Model Metal Flute outfit complete in Silk Plush-lined Keratol case.

\$42.50

**Sent on Approval.
Payments Arranged.**



**Send for
Complete
Catalog—
It's FREE**

**Everything
Musical**

MUSIC SERVICE

111 East 14th St. New York City

Eastern Conference

RALPH G. WINSLOW, Albany, New York, *President*
M. CLAUDE ROSENBERG, Harrisburg, Pennsylvania, *1st Vice-President*
ELISABETH GLEASON, West Hartford, Connecticut, *Secretary*
F. COLWELL CONKLIN, Larchmont, New York, *Director*
ANABEL GROVES HOWELL, Wilmington, Delaware, *Director*
WILLIAM OWEN, Erie, Pennsylvania, *Director*
ARTHUR J. DANN, Worcester, Mass., *Director*

CLARENCE WELLS, 8 Fairview Terrace, Maplewood, New Jersey, *Treasurer*

MARK A. DAVIS, 110 S. Main Street, West Hartford, Connecticut, *2nd Vice-President and Editor*

WE are glad to announce that the Conference members whose names are listed below have consented to serve as state membership chairmen for the Eastern Conference, and the appointments have also been confirmed for the National Conference by National President Morgan.

By agreement of the Conference presidents and the National Executive Committee, a concerted drive will be undertaken to secure new members, and our state committees will serve as part of the National committee representing the six United Conferences.

Last year the Eastern Conference set a new membership record—of which we are very proud. However, we shall not rest content until we have at least doubled the present figures. This can be done with the cooperation of our present members. Therefore, I hope you will respond to the suggestion made by Mr. Morgan in the recent letter sent out to all members with the announcement of the Silver Anniversary Meeting of the National Conference. It is such a simple matter to pay your dues voluntarily, and not very much more difficult to get a membership from one other person. Incidentally, it will please Treasurer Clarence Wells to have

your dues early this month. He states that a fine response was made to his appeal last year, with the result that the work of the Treasurer's office was greatly facilitated through the early payment of dues by hundreds of members.

If you have not already sent in your reservation for hotel room at the Cleveland Conference, don't delay another minute. The Eastern Conference has been assigned to Hotel Cleveland, which should provide ample accommodations for the large number of members who are expected to attend the convention, provided reservations are sent in early.

RALPH G. WINSLOW, PRESIDENT.

Eastern Conference News

The New Jersey State Teachers Association met at Atlantic City, November 27-30. The All-State High School Symphony Orchestra was a feature of the program. Conductors were: Arthur H. Brandenburg, Elizabeth; Clifford Demarest, Tenafly; and Ben Levy, Bayonne.

Rhode Island Institute of Instruction (State Teachers' Meeting, October 29, 30, and 31). The different school systems of the state furnished music for the general assemblies and most of the sectional meetings. This representation of music in the schools at the annual state meeting for teachers gives one a very good idea of the progress that music is making in public education in this state.

At the Junior Music Contest held in connection with the Eastern States Exposition in Springfield, Massachusetts, in early September, Pawtucket High School Band under the direction of Paul Wiggin won first honors. This band was the winner in class A last spring in the state and New England contests.

Connecticut: Hartford High School Orchestra, winner in Class A of the Connecticut and the New England contests, under the direction of James D. Price, played at the opening of the State Teachers' Convention held in the Bushnell Memorial, October 23.

Arrangements are nearly completed for the Annual Spring Glee Club Contest to be held in Middletown probably during music week, with boys and girls clubs from the following cities: Manchester, East Hartford, West Hartford, Meriden, Bristol and Manchester. The winners of the last contest were the Bristol boys and the West Hartford girls.

The Boys' Band of the William H. Hall High School, West Hartford, won first place in Class B in the State and New England contests held last spring. This band won first place in Class C in the state and New England contests the previous year.

Vermont State Teachers' Convention was held in Burlington, October 9. A feature was the playing of the All-State High School Orchestra assembled for this event and under the direction of Harry Whittemore, Dean of the Eastern Music Camp and Director of Music in Somerville, Mass.

At this meeting, a committee of three supervisors met with the Headmasters Executive

STATE CHAIRMEN

Connecticut: Elisabeth Gleason, 22 Lancaster Road, West Hartford.

Delaware: Glenn Gildersleeve, State Dept. of Public Instruction, Dover.

District of Columbia: Dr. E. N. C. Barnes, Adams School, Washington.

Maine: Emily E. Chase, 128 Cumberland Avenue, Portland.

Massachusetts: Arthur J. Dann, 32 Franklin Street, Worcester.

New Hampshire: Mrs. Esther B. Coombs, Mill Road, Hampton.

New Jersey: Meta Terstegge, 204 North 11th Street, Newark.

New York: Edward H. Michehl, 188 Wickham Avenue, Middleton.

Pennsylvania: George L. Lindsay, Ramsey Bldg., Pine Street Below 12th, Philadelphia.

Rhode Island: Anna Louise McInerny, 15 Frances Avenue, Auburn.

Vermont: Geraldine Daggett, 355 So. Union, Burlington.

Eastern Ontario and Quebec: G. Roy Fenwick, 271 McNab Street South, Hamilton, Ontario.

FOR CORRELATION

**FOLK AND ART SONGS
IN INTERMEDIATE GRADES**

C.C. DIRCHARD & CO. ~ BOSTON

Committee to arrange for the annual spring festival to be held in Burlington and sponsored by the Lions Club, as in recent years. It was agreed that no contests be held, but bands, orchestras and glee clubs will give concerts. Instead of judges, there will be music critics from outside the state, and their comments and criticisms will be publicly read the evening of the last concert.

Vermont has gradually changed from the contest to the festival idea, and with great success, due to the very strong state organization and the fact that the supervisors cooperate most heartily.

Maine has been making school music history this year. Her activities must result in lasting benefits musically, not only within her borders, but to the whole Eastern section of the country.

The establishment of the Eastern Music Camp on the celebrated Belgrade Lakes is a matter of great importance, and is, in great measure, due to the enthusiastic work of many of our citizens.

Another outstanding event, and one that will result in great benefit to the young musicians of the Maine schools, is the establishment of the All-State School Orchestra on a very practical and substantial basis. This is due to the vision and plans of Mr. Charles A. Warren, supervisor of music at Brunswick, Maine, supported by the State Educational Department at Augusta.

Mr. Warren was requested to furnish an orchestral program for the Maine Teachers Association's annual meeting late in October of this year. He conceived the idea of selecting a program, sending out the music to the players enrolled from the various localities in the state during the spring; then assembling these players at one of the normal schools for a two-weeks camp session in August, for intensive practice.

The state department approved this plan and placed the Castine State Normal School plant and organization at his disposal for the purpose. Consequently a two weeks camp was established there on August 24th, 1931. One hundred and forty-one players with nineteen instructors and counselors were in attendance. A regular camp program was established, sectional and full rehearsals held regularly every day with a regular sport and recreational plan maintained.

A two-weeks rehearsal program is, so far as the writer has been able to learn, a new feature in all-state orchestra procedure, and one that can be very profitably followed by many organizations of this character.

Much credit is due to the Commissioner of Education and to his associates for making the plans possible.

—E. S. P.

Massachusetts: In and About Boston Music Supervisors Club, of which Walter Butterfield, Director of Music in Providence, is President, held its fall meeting in Boston, Friday evening, October 16 at Hotel Touraine.

At the eighty-third annual convention of the Hampden County teachers, held in Springfield, October 30, music was given a prominent place on the program. At the opening session, the Boy Soprano Chorus under the direction of John F. Ahern gave a program. The speaker at the music department conference was Dr. George H. Gartlan, Director of Public School Music in Greater New York, his subject being, "What Shall We Sing in Senior High School."

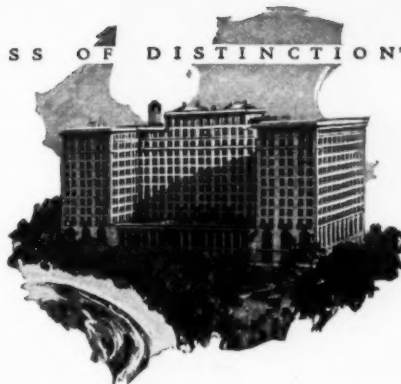
The New England Music Festival Association held its annual meeting and dinner at the Twentieth Century Club, Boston, on October 31, 1931. A new slate of officers was elected as follows: President, Dean John P. Marshall of Boston University School of Music, succeeding Mr. Wm. Crawford, who was made an honorary President to serve with Mrs. Wm. Arms Fisher, another honorary President. Vice-Presidents—Francis Findlay, Boston; Walter Butterfield, Providence, and John O'Shea, Boston; Treasurer, Adrian Holmes, Burlington, Vermont; Executive Secretary, W. Deane Preston, Jr., Boston, re-elected; C. V. Buttelman of Chicago, Honorary Executive Secretary.

The Association voted to foster state contests in the spring of 1932 and to hold New England final contests, for winners of the various state contests.

Two cities made known their desire to hold the final contests—Springfield, Mass., and Newport, R. I.

December, Nineteen Thirty-one

"AN ADDRESS OF DISTINCTION"



"The Name . . . DRAKE . . . has become
a veritable synonym for . . . comfort"

—Meredith Nicholson

THE DRAKE is dedicated to . . . Comfort. Services without end alertly attend your wants with ease and dispatch. Living quarters are generously proportioned. Furnishings are obviously selected with care. THE DRAKE menus are such as are attempted only by chefs of unusual skill. Plainly you will see . . . why travelers of note are inspired to speak of THE DRAKE in terms of . . . Comfort.

The
DRAKE
Hotel • Chicago

RATES BEGIN AT \$4.00 PER DAY FOR SINGLE ROOM WITH BATH

FROM 50 NATIONAL GROUPS
FOLK AND SONGS
FROM 100 GREAT COMPOSERS
C.C. BIRCHARD & CO. - BOSTON

Upon recommendation of the Rules and Regulations Committee it was voted to admit non-school junior organizations in the contests in a special class.

It was voted to provide a symphony class, for inter-city high school orchestras; i.e., selected players from several high school orchestras in the same city made up as an advanced orchestra.

It was voted to prohibit a pupil from playing in two organizations of a similar nature and representing the same school, such as a first and second band, or a Class A orchestra and a Class B orchestra. This action is to facilitate the arranging of a playing schedule and not intended to bar a boy or girl from playing in both band and orchestra in the same school.

The Association voted to foster a festival orchestra concert, and a festival chorus concert, either separately or jointly, if sufficient interest is shown.

Small towns of less than 3000 population are to be allowed to combine for the purpose of entering an organization in the contests. However, towns over 3000 shall not be allowed to combine except by entering the symphony class.

No senior high school pupil shall be allowed to play in a junior high school organization, but a junior high school pupil may play in a senior high school group, providing there is no musical organization in the junior high school in which that pupil is enrolled.—P. E. W.

NEW CHORUSES!

Just off the Press!

Christmas Motet—
Arnold Mendelssohn50
Now available in English for the first time.
Approval copy sent on request.

Oh Blest Are They—
Tschaiowsky15

Oh Saviour, Burst the Heavenly Bonds!
—Brahms-Cain25
(New Translation by Noble Cain)

The True Lover's Farewell—
(Southern Mountain Ballad)
Set by Don Malin15

Write for reference copies of these
and our other publications.

THE
Musical Research Society
64 E. Jackson Blvd. CHICAGO



SUCCESS IN MUSIC

Success in Music is easy — it is merely the adding each week, each month, a little more knowledge, a little more skill through properly directed study and training. Thousands of good musicians are standing still — are "in a rut" — because they have gone as far as their training in music will permit.

Is this your case? If so, then the solution is a simple and easy one. More money, greater recognition, higher positions are ready and waiting for you, just as soon as you are ready for them.

LET US HELP YOU

For 28 years this great Musical Organization has been helping ambitious musicians help themselves. Thousands of letters from enthusiastic students and graduates testify to the great value and profit of our musical training.

In your spare time, right in your own home, and at a trifling cost, you can gain a musical training that will be the best and most profitable investment you have ever made.

SEND FOR FULL DETAILS AND CATALOGUE

If you are really ambitious to succeed in music, if you have faith in yourself, by all means clip the coupon and send it back. We will send you full details of our wonderful Home-Study Method of musical training, of the course checked. Send today.

University Extension Conservatory
Langley Ave. and 41st Street
Chicago

University Extension Conservatory
Dept. R. Langley Ave. and 41st Street, Chicago
Please send me free and without any obligation full details of your remarkable Home-Study Method, of the course I have checked.

- | | | |
|---|--|------------------------------------|
| <input type="checkbox"/> Piano | <input type="checkbox"/> History of Music | <input type="checkbox"/> Guitar |
| <input type="checkbox"/> Violin | <input type="checkbox"/> Choral | <input type="checkbox"/> Mandolin |
| <input type="checkbox"/> Cornet | <input type="checkbox"/> Conducting | <input type="checkbox"/> Banjo |
| <input type="checkbox"/> Trumpet | <input type="checkbox"/> Pub. School Music | <input type="checkbox"/> Saxophone |
| <input type="checkbox"/> Harmony | <input type="checkbox"/> Piano | <input type="checkbox"/> Clarinet |
| <input type="checkbox"/> Advanced Composition | <input type="checkbox"/> Voice | <input type="checkbox"/> Accordion |

Name _____

Street _____

City _____ State _____

Page 54

North Central Conference

WILLIAM W. NORTON, Flint, Michigan, *President*
FOWLER SMITH, Detroit, Michigan, *1st Vice-President*

CAROL M. PITTS, Omaha, Nebraska, *Secretary*
ANN DIXON, Duluth, Minnesota, *Director*

DAVID MATTERN, Ann Arbor, Michigan, *Director*

EDITH M. KELLER, Columbus, Ohio, *Director*

HARPER C. MAYBEE, Kalamazoo, Michigan, *Director*

C. V. BUTTELMAN, 64 E. Jackson Boulevard, Chicago, Illinois, *Treasurer*

GAYLORD R. HUMBERGER, Board of Education, Springfield, Ohio, *2nd Vice-President and Editor*

TWO things are especially called to the attention of North Central Conference members this month — both of exceptional importance.

1.—*The official mailing sent to you from the Conference office.* By this time you have no doubt sent in your application for hotel accommodations at Cleveland, have given due attention to the Orchestra-Chorus application blank, and have sent the "Information-Requisition Card" back to the Conference office. But, have you used the two membership application cards which were included with the mailing? I earnestly hope that every North Central member will follow President Morgan's suggestion to send in his own dues and with it the application and dues of a new member.

2.—*1931 Yearbook.* Word from the headquarters office informs us that our members who have not yet ordered copies of the 1931 Yearbook, recently off the press, may purchase them at the members' special price of \$1.75, so long as the supply lasts. The edition is limited. Put in your order at once if you wish to avoid disappointment.

Included on this page is a list of our state chairmen, whose appointments have been confirmed by President Morgan. The North Central division of the campaign will be under the general direction of our First Vice-President,

Fowler Smith of Detroit. I am told that the general plan for the membership campaign is mainly concerned with new members—that is, it is expected our present members will not need to be urged or coerced to pay their dues.

Let us carry on the splendid record that has been already made by North Central. If you have not done so, volunteer your own bit by sending in the two application cards properly filled out, and with remittances for the dues of yourself and one new member.

WILLIAM W. NORTON, *President.*

STATE CHAIRMEN

Illinois: A. R. McAllister, 904 2nd Ave., Joliet.

Indiana: Helen H. Hollingsworth, 1116 W. 30th St., Indianapolis.

Iowa: Charles B. Richter, Jr., 226 McLean St., Iowa City.

Michigan: Haydn M. Morgan, Board of Education, Grand Rapids.

Minnesota: Walter Grimm, 507 Winona St., Winona.

Nebraska: Mrs. Carol M. Pitts, Central High School, Omaha.

North Dakota: Fanny C. Amidon, Box 233, Valley City.

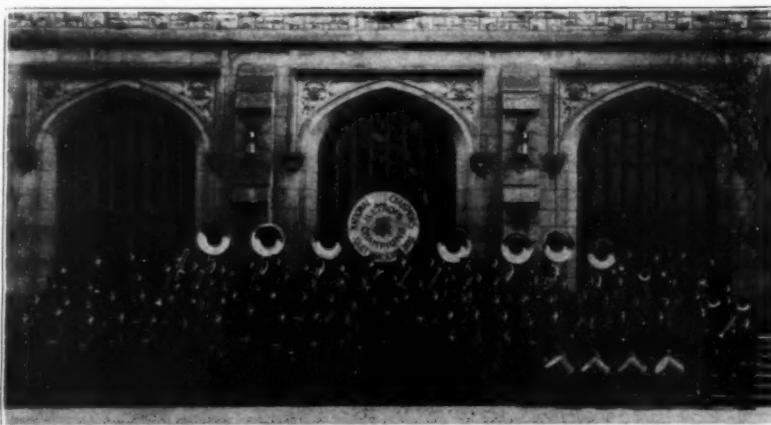
Ohio: George W. Bowen, 544 Orchard Ave., Barberton.

South Dakota: Reva L. Russell, 910 S. Main St., Aberdeen.

Wisconsin: Florence A. Flanagan, 1343 Wisconsin Ave., Milwaukee.

Manitoba: Louise MacDowell, 189 Canora St., Winnipeg.

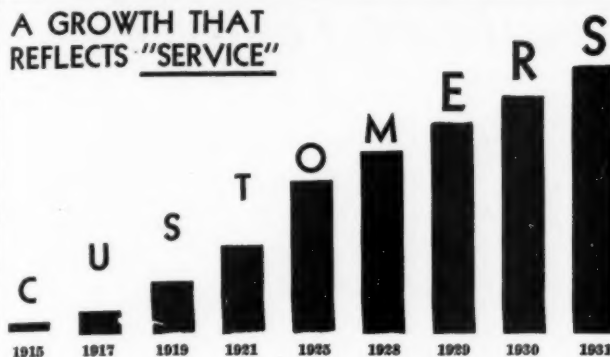
Western Ontario: E. W. Goethe Quantz, 161 Duchess Ave., London.



Joliet Township High School Band (A. R. McAllister, Director) National Class A Champions

Music Supervisors Journal

A GROWTH THAT
REFLECTS "SERVICE"



—OVER 1,800 additional customers
during the School Year of 1930—

CONVINCING PROOF that

EMB SERVICE
STANDS SUPREME!

Consider the Advantages

16,600 SCHOOLS
USE
EMB SERVICE

- of Concentrated Buying; the saving of Time and Money by Collective Purchasing—
Everything from ONE Source—on ONE Account.
- of Expert Advice—unbiased recommendations of materials to suit your individual needs.
- of Ordering from The World's Largest Stock exclusively of School-Music Materials and Supplies.

A Word to the Wise

—There's Only ONE EMB SERVICE—



EDUCATIONAL MUSIC BUREAU, INC.
434 SOUTH WABASH AVENUE



CHICAGO

N. U. NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC

A professional school of the University, granting the degrees of Bachelor and Master of Music. . . . Assigned Liberal Arts studies without extra charge. . . . Faculty of National reputation in Applied Music Departments. . . . Public School Music Department recognized as a leader in this field.

SPECIAL ADVANTAGES

Location near a great metropolitan music center. Cultural advantages of a large University. Recreational opportunities of a beautiful lake shore campus.

Bulletins on request

CARL BEECHER
DEAN

1822 Sherman Ave. Evanston, Illinois

JENKINS VIOLINS UNEQUALED

Value ▲ Selection ▲ Quality

Rare Old, High Grade New
and Student Outfits



A surprising value in a Student Outfit. A good Violin, perfectly adjusted, complete with Bow and Case, specially prepared and priced for school class work—our \$81C—\$12.75.

Distributors

C. G. Conn Pan-American
Cavalier Karl Schubert

Band Instruments

All Leading Makes of Clarinets
Kohlert Oboe, Alto and Aluminum Cellos
Bass Clarinet in Silver and Double Basses

Write for Complete Catalog

Jenkins Music Company

KANSAS CITY - - - MISSOURI

IMPORTANT

To Music Teachers, Students
and Lovers of Music

The Clayton F. Summy Co. of Chicago has much pleasure in informing the Musical Public in general of the opening of a New York Branch, where a complete stock of Summy Publications will be on hand always, for examination and purchase. ▲ In order to give complete Summy Service to teachers and students, mail orders for all publications will be promptly filled. ▲

The New York Branch will be under the personal supervision of Dr. Preston Ware Orem. ▲ The professional advice and assistance of Dr. Orem will be available at all times.

Clayton F. Summy Co.
9 East 45th St. New York City

LESTER



Some very fine grand pianos have been taken in trade on the famous Lester, to be sold for trade-in allowance; among them a beautiful Chickering for \$600, and a magnificent Steinway for \$750. Many others. Write for special prices and terms.

LESTER PIANO CO.

1306 Chestnut Street
Philadelphia

JUST PUBLISHED

A New Book in the Arfredgar Series

By Arthur Edgar French

Primary Music C and D

As It Sounds, As It Sings, As It Looks

Write for Price List.—Free Booklet:
"English and Music in the Pedagogy of Reading"

The Arfredgar Press

78 Beach St. Revere, Mass.

Northwest Conference

ANNE LANDSBURY BECK, Eugene, Oregon, *President*
CHARLES R. CUTTS, Anaconda, Montana, *1st Vice-President*
MARGARET LEE SLUSHER, Monmouth, Oregon, *Secretary*

ROY E. FREEBURG, Missoula, Montana, *Director*

MAUDE GARNETT, Moscow, Idaho, *Director*

L. J. SCHNABEL, Pocatello, Idaho, *Auditor*

ESTHER K. JONES, Youngstown School, Seattle, Washington, *Treasurer*

GRACE E. P. HOLMAN, 717 S. McClellan Avenue, Spokane, Washington, *2nd Vice-President and Editor*

BEFORE this issue of the JOURNAL reaches our Northwest Conference members, each will have received a special mailing from the Conference office containing complete information regarding the Silver Anniversary Meeting at Cleveland. I hope that there will be so many of the hotel reservation blanks used that we will need a special train to carry our delegation to Cleveland next spring!

Our membership campaign is beginning with this general mailing from the Conference headquarters office. Be sure to use one of the membership cards sent you for your own dues, which should be sent to Miss Jones, our Treasurer, whose address is given at the top of this page. The extra card sent you is for a new member. Won't you make it your business to see that both cards are used within the next few days?

The 1931 Conference Yearbook fills us with real pride. I am sure our Northwest members will all want to have this splendid publication, which includes in its 500 pages the reports of all the Conferences, including our own Northwest contribution. If you have not ordered a copy, send \$1.75 to the Conference office at once, as I am told the supply is limited.

Below is the list of state chairmen who will serve under the general direction of Charles R. Cutts, our First Vice-President. Be ready to get into action when you are called upon by the chairman for your state. Let us make it our determination to again double our membership by 1933.

ANNE LANDSBURY BECK, *President*.

STATE CHAIRMEN

Idaho: Miriam Burton, 110 S. Jackson St., Moscow.

Montana: Thelma J. Heaton, Sparling Hotel, Great Falls.

Oregon: Harriett Baldwin, 609 W. 10th St., Medford.

Washington: Ethel M. Henson, 842 Central Building, Seattle.

Alaska: Ruth Pearl Axelson, Valdez.

British Columbia: Mildred McManus, 6117 Ravenna Ave., Seattle, Wash.

AT the meeting of the Washington Educational Association, October 29-30, N. D. Showalter, State Superintendent of Instruction, delivered two inspiring addresses—one before the assembly of superintendents, and the other at the music section. In both cases, Mr. Showalter thrilled his hearers to the point of active enthusiasm by his plea for music participation on the part of our citizens, which he said is essential to the welfare of the country at the present time. Obviously, this very decided stand on the part of Mr. Showalter in the interest of music as a vital life factor gave great inspiration and added courage to the supervisors and music teachers.

That Mr. Showalter is keenly interested in music and squarely behind the music supervisors is indicated by the fact that he has prepared especially for publication in this department of the JOURNAL the statement printed on this page.

• • •

Music—Its Worth and Power

By N. D. SHOWALTER

State Superintendent of Instruction,
Olympia, Washington

MUSIC is the expression of the deeper emotions, which neither words nor language can portray in the regular way. This combination of harmony and melody provides a means of "heart" understanding, which conveys to men and nations those finer feelings of life's desires, hopes and ambitions that can be inspired in no other way. Society is lifted up by the spirit of song—by a beautiful concord of sweet sounds. Men move in precision to the roll of drum beats, and march fearlessly into the greatest danger when impelled by strains of rhythmic music. Nations tell best of their victories through the employment of their national songs and anthems. Armies can never be conquered so long as the voice of music stirs the soldiers into an unyielding determination. In short, music possesses a power all its own, and even though we are unable to analyze it fully, our world of people has long since understood its inspiring worth.

Music Supervisors Journal

20% comes off the usual charges

—but service standards remain at the high level for which
THE BLACKSTONE is internationally known!

IN THIS AGE of receding costs the traveller is entitled to one of two things. Either more value . . . at the old prices. Or former values . . . at less cost.

If it were practical in any way to give more attention to our guests . . . or more services . . . or to introduce finer standards . . . THE BLACKSTONE would pursue that course without hesitation.

But looking at facts candidly . . . and from the point of view of the traveller . . .

Room rates NOW begin at

\$4 a day

Pleasant rooms with bath and well located. In the Blackstone Grill we now serve an **\$1** excellent luncheon . . .

it just "isn't in the cards." Two boys to carry your bag . . . more linen . . . or more room services than you wish . . . would be a nuisance.

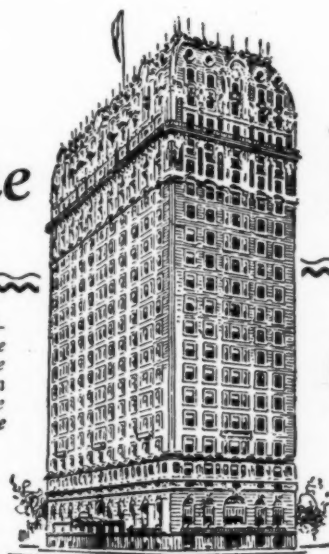
So we have chosen the

obviously practical course of giving ALL FORMER VALUES . . . at a reduction which averages about 20%. Guests however, will continue to enjoy without restriction the usual character of BLACKSTONE service . . . in every particular.

The next time you visit Chicago . . . say . . . "THE BLACKSTONE" . . . to your taximan. Or if you feel like a little exercise . . . it is not much of a walk to THE BLACKSTONE from any of the stations.

The

South Michigan Avenue
and the Lake
Front . . . a
five minute
walk from the
Loop!



Blackstone

Chicago

Recent Franklin Chorals

By Christopher O'Hare

TWO-PART CHORALS

- 288—The Swallow (La Golondrina) Serradell—10
- 289—My Evening Star (Cielito Lindo) Santos—10
- 300—Tis a Wild and Merry Dance (Kuyawiak-Polish Dance).....Wienawski—10
- 301—The Black Brigade (Salut a French-Hungarian March).....Kowalski—10
- 302—My Treasure (Tesoro Mio).....Becucci—12
- 303—Gallant Bows and Curseys Low (Amarillos—Air du Roi XIII).....Glynn—10
- 304—The Skirt Dancer (Faust Updatate) Lutz—10
- 305—The Sunset.....Pinsuti—10
- 306—Hark O'er the Sand (Procession of the Sardar) Caucasian Sketches.....Ippolitow-Iwanow—10
- 307—O Blow, Ye Horns (March from Aida).....Verdi—10
- 308—Hymn to the Sun.....Rimsky-Korsakoff—10
- 309—Deep River (Negro Spiritual).....Unknown—10
- 310—Mister Monkey Howdy! Hop! (Humorous Unison Choral).....O'Hare—12
- 311—Hop, You Grasshopper, Hop!.....O'Hare—12

THREE-PART CHORALS (S. A. B.)

- 549—A Life on the Ocean Wave.....Russell—10
- 550—When the Band Strikes Up (A La Franciska A Franciska March).....Costa—12
- 551—The Swallow (La Golondrina) Serradell—10
- 552—Bedouin Love Song.....Pinsuti—10
- 553—My Evening Star (Cielito Lindo) Santos—10
- 554—My Treasure (Tesoro Mio).....Becucci—12
- 555—The Hunt.....Elder-Emerly—12
- 556—Night Song.....Elder-Emerly—12
- 557—Hark O'er the Sand (Procession of the Sardar) Caucasian Sketches.....Ippolitow-Iwanow—10
- 558—O Blow, Ye Horns (March from Aida).....Verdi—10
- 559—Hymn to the Sun.....Rimsky-Korsakoff—10
- 560—The Skirt Dancer (Faust Updatate) Lutz—10
- 561—A Song of Finland (Valse Triste).....Sibelius—10
- 562—Deep River (Negro Spiritual).....Unknown—10
- 563—Little Star (Estrellita).....Ponce—10
- 564—Hop, You Grasshopper, Hop!.....O'Hare—12

THREE-PART CHORALS (S. S. A.)

- 917—The Tin Grenadiers (Toy Soldiers' March).....Tschakowsky—10
- 918—Flower Song (Faust).....Gounod—10
- 919—The Nightingale's Song.....Santos—10
- 920—My Evening Star (Cielito Lindo) Santos—10
- 921—Serenade to Vida.....Gulterman-Emerly—12
- 922—My Treasure (Tesoro Mio).....Becucci—12
- 923—O Blow, Ye Horns (March from Aida).....Verdi—10
- 924—The Skirt Dancer (Faust Updatate) Lutz—10
- 925—A Song of Finland (Valse Triste).....Sibelius—10
- 926—Gallant Bows and Curseys Low (Amarillos—Air du Roi XIII).....Glynn—10
- 927—Deep River (Negro Spiritual).....Unknown—10
- 928—Lo, Now the Dawn is Breaking (Salut d'Amour).....Elgar—12
- 929—Hop, You Grasshopper, Hop!.....O'Hare—12

NEW T. T. B. SERIES
To meet the requirement of young male voices, we offer this new Franklin (T. T. B.) choral edition. The distinctive feature to be found only in these arrangements is the Second Tenor part being so arranged that it may be taken equally well by the Baritone, which instantly solves the Supervisor's problem of what to do with the indeterminate middle voices.

- 801—Hop, You Grasshopper, Hop!.....O'Hare—12
- 802—Lo, Now the Dawn is Breaking (Salut d'Amour).....Elgar—12
- 803—The Jolly Coppersmith.....Peters—12
- 804—Morning (Peer Gynt Suite).....Grieg—12
- 805—Hunting Song (Op. 140 No. 14).....Gurlitt—12
- 806—Sing 'Till the Clouds Roll By (Jolly Brothers).....Vollstedt—12
- 807—Gipsy John.....Clay—12
- 808—Wind on the Hill.....O'Hare—12
- 809—Marchets.....Scherstinger—12
- 810—Night Shadows Falling (Andantino).....Lemare—12
- 811—When the Band Strikes Up (A La Franciska—A Frangosa).....Costa—12
- 812—A Song of India.....Rimsky-Korsakoff—12
- 813—Glory of the Dawn.....O'Hare—12
- 814—Little Star (Estrellita).....Ponce—12
- 815—The Midshipmite.....Adams—12

Send for complete lists of Two, Three and Four-part choruses—Music sent on approval.

KAY AND KAY MUSIC PUBL. CORP.
254 West 47th Street New York, N. Y.

Black Rose

OVERTURE

—Breckton

Full Band (with score) \$2

on National Band Contest List No. 40

CLASS B AND C BANDS

LUDWIG MUSIC PUBLISHING CO.

The Arcade Cleveland, Ohio

Southwestern Conference

FRANCES SMITH CATRON, Ponca City, Oklahoma, *President*
STANLEY S. EFFINGER, Colorado Springs, Colorado, *1st Vice-President*

LENA MILAM, Beaumont, Texas, *Secretary*
J. LUELLA BURKHARD, Pueblo, Colorado, *Director*

GEORGE OSCAR BOWEN, Tulsa, Oklahoma, *Director*

CATHARINE E. STROUSE, Kansas State Teachers College, Emporia, Kansas, *Treasurer*

JESSIE MAE AGNEW, 36 Polerig Apartments, Casper, Wyoming, *2nd Vice-President and Editor*

WE of the Southwestern Conference are anxiously looking forward to the Silver Anniversary Meeting at Cleveland, April 3-8, 1932. President Morgan is preparing a splendid program, and we are anticipating a great inspiration for the motivation of the music program for the school and community. Music supervisors, like other professional people, need to keep up with the trend of affairs.

Instead of having an official headquarters hotel for the National Conference, the registration will take place in the Auditorium, and each Sectional Conference will have an "official hotel." The Southwestern Conference has been assigned to Hotel Winton, where your officers will maintain headquarters, and where it is hoped the majority of our Southwestern members will have reservations. This will greatly facilitate our getting together for sectional meetings. One evening is to be devoted entirely to the Sectional Conferences—plans for our Southwestern program will be announced in the next JOURNAL.

Music has a great part to play in the coming bicentennial celebration of the birth of George Washington, and the Century of Progress Exposition at Chicago in 1933. Come to Cleveland prepared to shoulder your part of the responsibility of your Southwestern Conference, and with suggestions for our biennial program to be held, probably, the last three days of March 1933.

We had the privilege of meeting with the Planning Committee of the Cen-

tury of Progress, President Morgan, the Executive Committee of the Supervisors Conference, and the Sectional Presidents at the offices of the executive secretary in Chicago, October 9 and 10. It was with pleasure and pride we saw the efficient handling of conference business by our headquarters staff.

Let me urge all supervisors to send in membership fees early. Keep posted on what the Conference is doing and come to Cleveland to share in the musical feast prepared for you.

FRANCES SMITH CATRON, *President*.
Ponca City, Oklahoma.

Conference Facts and Philosophy

WHEN East meets West and North meets South, great things may be expected, but when all meet in one assembly what is there that cannot be accomplished individually or collectively?

In the field of education, public school music is accomplishing great strides in constructive progressiveness. True, the many phases to be carried on make the activities of the conscientious and ambitious supervisor so multitudinous that at times he may wonder whether or not his life is his own. After all, is it? We are public servants by gift and from choice, and in our chosen field of service it is our duty to carry on in such a way that the best results in the music education of our students can be obtained in the most effective manner, and with the best distribution of time and effort.

Every supervisor has problems. We would not be progressing if they never occurred. But what a source of strength comes to us when we realize the opportunity and the privilege given to us to attend the various Conferences where we may mingle with those in the same line of work who are meeting similar problems; where we may discuss the ways and means for solving difficulties, how to fulfill our future needs, the results of experiments and research with our conclusions from such procedures, etc.

* * *

In our Sectional Conferences we have had splendid programs; concerted efforts with inspiring results were evident, and we will look forward to our

State Chairmen

Colorado: John C. Kendel, 414 14th St., Denver.

Louisiana: Francis Wheeler, Centenary College, Shreveport.

Missouri: Hannah Whitacre, Moberly.

New Mexico: Mrs. Merl F. Cramer, 445 Pecos Ave., Raton.

Oklahoma: Robbie L. Wade, 1002 N. Union St., Shawnee.

Texas: Mrs. Lena Milam, 593 Pennsylvania Ave., Beaumont.

Utah: Emery G. Epperson, 1069 S. 7th St. East, Salt Lake City.

Arkansas: To be announced later.

Kansas: Gratia Boyle, 1001 Woodrow, Wichita.

Wyoming: To be announced later.

Southwestern meeting of 1933. But this year we have the added impetus of the National Conference to be held in Cleveland, Ohio, April 3-8, 1932, which promises to be one of the best, if not *the* best, meeting thus far, besides being unique in many ways.

If there are those of you in our Southwestern Section who have never attended a National Conference meeting, you cannot realize what you have missed. You cannot afford to stay away from this great assembled organization where we receive new life, as it were, new inspirations, new ideas and suggestions, and where we mingle with and receive from the best in the musical and educational fields; where we not only hear our leading educators, but we see for ourselves the many demonstrations which serve as a measure for our own standards, and where we gain a knowledge of what is being accomplished in other parts of our country.

* * *

It is said that America, as a nation, is the most musical country in the world. It is for us as music instructors and supervisors to make it one of the most cultured musical countries; to help develop that "inner urge" of the students in such a way that they appreciate the beautiful in music to the fullest of their capability, and are inspired to develop their talents to the fullest.

If we are to do *our* full duty, then, we must be alert to every opportunity ourselves.

Our National President and his co-workers are sparing nothing that they can have at their command to give us a program rich in food for thought and growth. It is for us to receive. Can anyone afford to stay away? *Not if it is within his power to go!* Where there is a will there is a way.

* * *

Again this year we are to have the National Chorus and the National Orchestra, which will be without doubt, judging from previous years, thrilling to the *nth* degree, and better than ever before. You cannot afford to miss these concerts, let alone the rest of the program.

* * *

In the last JOURNAL a plea was made for every one to send in his membership fee at once. Have you done so? If not, why put it off? Let me urge and *beg*, if you have not already done so, *send in your dues today*. Then, begin to save your dimes and plan to be in Cleveland on April 3rd. We need the inspiration and help of the Conference, and it needs our united coöperation and support. Now especially, in this time of financial depression

CONTINUED ON PAGE SIXTY-ONE

December, Nineteen Thirty-one

LUDWIG DRUMS *Help Make Your Band a Winner*



Drum section Hobart, Ind., High School Band, National Champions, Class B, 1930-1931.

TWICE NATIONAL CHAMPIONS in Class B, the Hobart Band boasts this splendid drum section with exclusively Ludwig equipment. We repeat: Ludwig tone and playing qualities do make a difference—and your band will show it! Get into championship class—use Ludwig drums and note the marked improvement.

Ludwig manufactures a complete line of percussion instruments for the band, orchestra and drum corps. As drum makers to the profession Ludwig has won recognition for quality products, with brilliant, snappy tone and marvelous carrying power. Ludwig drums inspire your players to do their best.

A Successful Drum Corps in 5 Easy Steps

Every supervisor should have a copy of "Here They Come," the new book which explains in detail the five simple steps to a successful drum corps—ready for public appearance in six weeks, or less! The coupon will bring it, free and without obligation.

Form a Rhythm Band for Beginners

Arouses interest, encourages music study, gives valuable basic training. Complete outfits \$5.65 up. Ludwig shows you how to organize. Send now for detailed instructions free.

LUDWIG & LUDWIG

Ludwig & Ludwig, 1218D Ludwig Building, 1611-27 North Lincoln St., Chicago, Illinois
Gentlemen: Without obligation to me please send [] catalog and information about drums for the band; [] "Here They Come" with details of drum corps plan; [] information on rhythm bands.

Name _____

Street _____

City _____

State _____

John Worley Company MUSIC PRINTERS

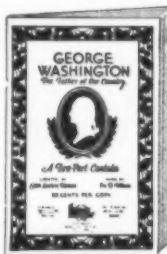
Engravers and Book Binders

166-168 Terrace St.
BOSTON, MASS.

Devoted exclusively to the printing of music by every process. We furnish effective designs and make titles by all processes in one or more colors. We arrange music, revise MSS. and secure copyright if you desire. No order too small to receive attention.

We photograph and print from manuscript and reproduce books of every kind. We make college and fraternal song books

Free Thematic Catalog of School Music



Our line of operettas, cantatas, chorus books, and octavos is listed in our free thematic catalog in such a way that you can see which items are most widely used. Mention the Music Supervisors Journal and this catalog is free.

Our new cantata for 1931-1932 is "George Washington," two-part, 50c

LORENZ PUBLISHING CO.
501 E. 3rd St., Dayton, Ohio;
91 7th Ave., New York;
218 S. Wabash Ave., Chicago

For Fresh Inspiration FOLK AND ART SONGS IN THE INTERMEDIATE GRADES C.C. BIRCHARD & CO. ~ BOSTON

— NEW — MUSIC SUPERVISORS AMERICAN VIOLIN SYSTEM FOR BEGINNERS

Special Public School Edition ready
Sept. 1st. Two volumes, each
48 pages. Price only 50c.

Published by
NICOMEDE MUSIC CO.
ALTOONA, PENNSYLVANIA

Southern Conference

J. HENRY FRANCIS, Charleston, West Virginia, *President*
CLEMENTINE MONAHAN, Memphis, Tennessee, *1st Vice-President*
JENNIE BELLE SMITH, Athens, Georgia, *Secretary*
GRACE VAN DYKE MORE, Greensboro, North Carolina, *Director*
WM. C. MAYFARTH, Spartanburg, South Carolina, *Director*
RAYMOND F. ANDERSON, 8106 Ninth Avenue South, Birmingham, Alabama, *Treasurer*
FRANK C. BIDDLE, 1455 Penn Avenue, Wilkensburg, Pennsylvania, *2nd Vice-President and Editor*

FOLKS: I wish! I wish!! I WISH!!! Did you ever play the little game (all by yourself) "wishing in one hand, and catching snowflakes with the other," to see which became full the quicker?

You know "wishing" is apt to be very much like riding on a merry-go-round. Of course, you may learn to stay on the horse, and become accustomed to the whirling around in a circle without growing dizzy, but you "don't get any place." So with your wishing; if you are content to just sit and wish and never get up to try and bring the wish to fruition, it will remain a wish. Wishing is a wonderful exercise, and really necessary to progressive accomplishment, but calls for actual effort to carry out the idea.

By the way, I wonder if you and I have been wishing along the same line? I, however, have been making some definite plans to attend the National Conference in Cleveland next April. It is going to be a great reunion. Beside the wonderful idea of celebrating the Silver Anniversary of the National, a definite plan is being worked out for a get-together of the individual Sectional Conferences. Each Conference is to be assigned a certain hotel as headquarters, with someone in charge at all times. Every member, of course, has the privilege of making arrangements for accommodations at any hotel; at the same time, the particular hotel assigned to a sectional conference will be the home of most of its members during their stay in Cleveland, and

a most convenient meeting place for friends and acquaintances. Then, too, we are to have the whole of Thursday evening for our Southern Conference meeting, and arrangements are already under way for this.

So you see why I am planning and looking forward to the week of April 3 to 8. I know I am going to see a lot of my friends, and make some new ones—and so are you.

How about making your nearby associates acquainted with the big idea, and bringing them along to join in this grand get-together jubilee? Commence "wishing" right now, and *make your wish come true*. Yours for S. G. M. E. (Spreading the Gospel of Music Education.)

Always, and cordially,

J. HENRY FRANCIS, *President*.

Charleston, W. Va.
October 30, 1931.

Southern Conference Notes

NOW that it is all settled that we are to see each other again in Cleveland next April and are going to take some of our good material with us for the National Chorus and Orchestra, let us think a little about that Southern Camp we have all dreamed of. With the National Camp well established at Interlochen, Michigan, the Eastern Camp at Oakland, Maine (a success this season), and the Western Camp at Santa Barbara, California, assured for next summer, we can at least look ahead to the time when we can launch a Southern Camp movement.

Many have expressed their desire for a Southern Camp to take care of our pupils who cannot attend the National Camp. Several sites in the mountains of Western North Carolina have been offered, and the Chamber of Commerce at Asheville has spoken its desire to assist when the time seems ripe to launch such an organization. Those interested have been anxious that the camp, once undertaken, shall become a great power for musical development in the South. To this end, it has seemed wise to go slowly and carefully, for, as George Oscar Bowen says of the Eastern Camp, "Anyone who has not been a first-hand observer at such a place cannot realize the tremendous amount of detail, great and small, necessary, not only to put such a project under

State Chairmen

Alabama: J. Jones Stewart, 377 Tuttle Ave., Mobile.
Florida: Ruth Hibbard, 330 W. University Ave., DeLand.
Georgia: To be announced later.
Kentucky: Price Doyle, College Station, Murray.
Maryland: To be announced later.
Mississippi: Alice Quarles, 903 31st Ave., Meridian.
North Carolina: H. Grady Miller, 418 W. Washington, Greensboro.
South Carolina: Janette Arterburn, Winthrop College, Rock Hill.
Tennessee: E. May Saunders, 3rd Avenue So., Murfreesboro.
Virginia: Eva Taylor Eppes, State Teachers College, Fredericksburg.
West Virginia: Karl V. Brown, High St., Spencer.

way, but to maintain and accelerate the momentum when once started."

Many cities in the South conduct summer schools for instrumental work, more or less connected with the music departments of the city schools. It is believed that members for the Southern Camp could be recruited from these pupils who have gotten the habit of attending summer school, and who would welcome such an opportunity. The idea of summer camps in the mountains of Western North Carolina has long been sold to the South, and some of the finest in the United States are found there. Hence, it ought not to be difficult to get the parents of our musically talented children "music camp minded." It would be interesting and helpful if those of you who have any convictions on the subject would send them in. Perhaps President Francis will have room on our Southern Conference program at Cleveland for a discussion of it.

Of course, we are not advocating a campaign to start a new camp at this time, for obvious reasons! But dreams and plans must precede the actuality!

F. C. B.

CONFERENCE PHILOSOPHY

(Continued from page 59)

which exists over our country, do we need to give our best and utmost. At Cleveland we will gain a larger vision, and such help as will aid us to "carry on" better than ever before.

Perhaps some of us need a "jolt." It is possible to become too self-satisfied in our local success. The good supervisor is never satisfied, for there is always room for improvement, even among the best. Would it not be a good idea to go to Cleveland and see if, perchance, we are the ones who need a "jolt"? If, on the other hand, we find that our work is on a par with that demonstrated, what a joy and satisfaction to try to do even better!

* * *

Let us show our colors, and may our Southwestern Section have a record-breaking attendance—not only in the support of membership and attendance, but in enthusiasm and in spirit, helping our leaders to make another National Conference that will in turn make us stronger and send us back into our individual fields as leaders in giving that which will make for happier, richer, and fuller lives.

May we see you in Cleveland April 3rd?

Remember! You cannot afford to be absent!

J. M. A.

December, Nineteen Thirty-one

CURTIS CLASS PIANO COURSE

ORGANIZE PIANO CLASSES

in your

FIRST AND SECOND GRADES

BEGINNERS BOOK, 75c

For Young Children

New Book Just Edited (Art Edition)

by

HELEN CURTIS

New Features

Self Explanatory

All Procedures Definitely Illustrated and Explained

[Probably the most complete Beginners Book yet offered. All material used has been tested by Miss Curtis with hundreds of pupils under her personal direction.]

CURTIS CLASS PIANO BOOKS

Beginners Book (First and Second Grades).....	\$.75
Book I (Third Grade and above).....	1.00
Book II (Upper Grades and Junior High School).....	1.00
Book III (High School)	1.00

Cardboard Keyboards—Music Stands

For information write to

HARRIS F. ROOSA, Publisher

817 No. Dearborn St.

Chicago, Ill.

LAST CALL for 1931 Conference Yearbook! (See page 77)

A new "UNIVERSAL SONG" text-book "Style in Singing and Song Interpretation" by James Woodside

"It would be a fine thing if every young singer—and some old ones—had it all thoroughly memorized and digested."

—Edward Moore in Chicago Tribune

"There is a real need for such a usable, graphic and clarifying exposition of these elusive, but none the less vital subjects."

—David Mattern, University of Michigan, Ann Arbor, Mich.

"On Approval" Copies Sent on Request

HAYWOOD INSTITUTE OF UNIVERSAL SONG
143 West 57th Street - - - - - New York

BOOK AND MUSIC REVIEWS

Conducted by WILL EARHART, Director of Music, Pittsburgh, Pa.

Text and Reference Books

ESSENTIALS IN SIGHT SINGING. *Nicola A. Montani*. [C. C. Birchard & Co.] Book I. Fundamentals; Book II. The Art of Ensemble or A Cappella Singing.

THE work is conceived as a complete course in Solfeggio that shall not take leave of its students until they are launched into expert reading and singing in the *a cappella* choir. It is exacting if not severe, and in these respects, reflects the high and relentless demands of the typical ecclesiastical music school. The work is not, however, devoted to training ecclesiastical musicians; but because the modern *a cappella* choir—fortunately for our musical virtues!—so frequently returns to old modal music and to the free rhythms that owe nothing to our later measure-block forms, the instructions embrace the greater part of those subtle and beautiful austerities that gave old music, even secular, the glories that distinguish it.

The second volume will probably hold greater interest and practical value than the first, to our school music teachers, because the mechanics of staff notation, which are taken up in the first volume, are, so far as fundamentals are concerned, distributed throughout many books used in the elementary and junior high school years that precede the *a cappella* chorus stage. A strongly rational and relentlessly logical plan has, moreover, driven the investigations in the first book to far academic reaches. Thus, as examples, the table of note-lengths is extended to include sixty-fourth notes, enharmonic relationships include far subtleties of pitch, and the exercises in rhythms exhaust complexities that are drawn from instrumental as well as vocal music. Were the proportions those that are encountered in practice, these extreme practices might well receive attention; but the logical mind, rather than practical needs, has directed the course.

Instructional text is subordinated in quantity to musical studies, but what text there is, is compact and illuminating. In *Book II*, especially, the *a cappella* choir director will find valuable guidance and help; and the studies given in this volume, although occasionally pushed almost to the point of theoretical abstraction, form a complete course in choral singing that only a conductor as erudite and experienced as Mr. Montani could construct. A finished choir such as his own Palestrina Choir would be the inevitable result of careful study and practice of this volume of Mr. Montani's work.—WILL EARHART.

KETTLEDRUMS. *Percival R. Kirby, M.A., F. R. C. M.* [Oxford University Press, Carl Fischer, Inc., Agents.]

The subtitle states: *A Book for Composers, Conductors and Kettle-Drummers*, and the book is dedicated, "To the memory of the late Sir Charles Villiers Stanford, who first suggested that I should write this book." Im-

mediately below this dedication is a quotation that gives delectable promise to the readers: "I'll fondle him with a club." (Artemus Ward).

The text is as thoroughgoing as it is genial. I doubt whether an equal fund of information and instruction about kettledrums and the playing of them has ever before been assembled. Some of the wisdom included has probably never been set down. The author himself hints in his *Preface* that some of the knowledge included is usually left to form as the fruit of long experience. Possibly kettledrumming has been too much like conducting formerly was: Not learned but eventually found.

Every teacher and conductor of public school orchestras will want this enjoyable and helpful book, and many music loving persons will find pleasure in its pages. Being an Oxford Press book, it is engagingly gotten up.—WILL EARHART.

A SHORT OUTLINE OF MUSICAL HISTORY. *Cuthbert Harris*. [The Arthur P. Schmidt Co.]

The first chapter is entitled *From Ancient Times up to A. D. 1190*. The last but one contains the briefest possible biographical sketches of modern composers, ending with Casella. The final chapter is on *Instruments*. The entire book contains but sixty pages. Obviously so frugal a work cannot be rich in flavor, but while details are lacking, the author has avoided that other danger of word-economy, half-truths that misrepresent. Because of this merit, the book can be commended to music students who want the gist of musical history in quickly available form. It will also be a handy book to have about the studio. The numerous and well chosen musical illustrations, and apt words of critical characterization, add some aesthetic color to the outline.—WILL EARHART.

MADRIGAL SINGING. *Ch. Kennedy Scott*. [The Oxford University Press, Carl Fischer, Inc., sole agents in U. S.]

A sterling book, exhaustive in knowledge and winning in style, that first appeared in 1907, now is issued in a most timely revised edition. It will prove of immediate help and inspiration to the hundreds who form the growing army of *a cappella* chorus conductors, and who, in the United States, at least, are just becoming acquainted with the fascinating rhythmic and stylistic demands of madrigals and other old forms.

The book can hardly be reviewed adequately in this brief space. It is but truth to say that no slightest point necessary to artistic understanding and perfect technical performance of the madrigal is overlooked. Moreover, the chapters on *Voice Production, Vowels, Quality of Tone, Articulation and Attack and Finish* give counsel that can be utilized to advantage in all choral singing. Innumerable passages, some from madrigals which are in the repertoires of choirs in America, are quoted

to illustrate the author's discussions and technical directions. The author knows, in short, every inch of his ground, and communicates his knowledge in a most acceptable way. Those who master his book will find little elsewhere to add to their knowledge about madrigal singing, and will be better equipped to do any and all choral work, especially in unaccompanied forms.—WILL EARHART.

MUSIC NOTATION AND TERMINOLOGY. *Karl W. Gehrken*. [Laidlaw Brothers.]

This revised edition deserves a hearty welcome. Indeed, were the book not revised, it should still be heartily received, for no work of the kind that can seriously challenge its value has come to my notice. Its twenty chapters, with appendices, contain interesting and scholarly presentations, not only of all facts of notation and terminology, but of the musical and acoustic verities that lie back of these symbols. For example, an *Analysis of Beethoven Sonata, Op. 31, No. 3*, the full notation of which is printed, constitutes *Appendix E*. A pronouncing *Index* closes this edition as it did the former. A *Key to Pronunciation*, however, is now added. Paper, type and binding are excellent.—WILL EARHART.

STRICT AND FREE COUNTERPOINT. *Arthur Olaf Anderson*. [C. C. Birchard & Co.]

The merit of Mr. Anderson's textbook lies in its exclusions. The book contains only some ninety pages, divided into thirty-six chapters, yet it leads the student through strict and free counterpoint, the closing Chapter being *Quadruple Counterpoint, All Orders Combined*, without vagueness or danger.

What is suppressed is what the author mentions in his *Preface* as "many laws and intricacies of procedure." These usually amount to making all the student's critical observations for him, in advance. Good usages, bad usages, right and wrong ones, and effective and ineffective ones that he will encounter, are, in larger books than this, comprehensively surveyed and appraised. Mr. Anderson, instead, gives the student sufficient instruction to enable him to write counterpoint, and trusts him to discover better-sounding or poorer-sounding usages by keeping critically alive as he proceeds.

There is something to be said for either plan. If the student of this book is musically keen and experienced, he will rejoice in the rapid movement and the call it makes on his own musical sense. The younger and less musical student will need a teacher at hand. For either use, it is a good and time-saving book.—WILL EARHART.

THE ELOQUENT BATON, *Dr. Will Earhart*. [M. Witmark & Sons.]

As a truly significant contribution to the literature of conducting, this book ought to be read by every person who has anything to do with the art. It gets beyond the usual mechanical de-

SUPERVISORS

IN VARIOUS SECTIONS OF THE COUNTRY HAVE ACCLAIMED THE POLYCHORDIA STRING LIBRARY

All five grades of this String Library are finding favor among Music Supervisors in the High Schools. The first two grades—The Primary and the Lower Grades—are quickly being accepted as valuable material for the String section of the High School Orchestra. Particularly these numbers are being used with considerable success:

PRIMARY GRADE

No. 7 *The Kathleen Album*
No. 8 *The Sunflower Album*
No. 9 *The Robin Album*
No. 17 *The Squirrel Album*

LOWER GRADE

No. 51 *The Edric Album*
No. 52 *The Sheen Album*
No. 63 *The Lantern Album*
No. 64 *The Curtain Album*

It is possible for every Supervisor interested in string music to become familiar with this material. Scores of any of these numbers will be sent on approval. A complete catalogue and thematic booklet are ready for mailing to every Supervisor. Your requests are cordially invited.

ENGLISH MADRIGALS AND CANZONETS

TRANSCRIBED, SCORED AND EDITED

by DR. E. H. FELLOWS

These Madrigals first came into prominence by their introduction to the American public by the English Singers. Much credit is due to this artistic group of singers for stimulating renewed interest in choral singing. The use of English Madrigals in this country by choral groups is becoming more widespread. The edition selected by these groups, and by the English Singers is that of Dr. E. H. Fellows.

CANZONETS FOR TWO VOICES

Go ye my Canzonets
When Lo, By Break of Morning
I go before my Darling
Lo, Here Another Love

MADRIGALS FOR THREE VOICES

Love Learns by Laughing
Good Morrow Fair Ladies
Though Philomena lost her Love
Arise Get Up

The above Canzonets and Madrigals are by Thomas Morley. These are a few selected from the more than 900 Madrigals edited by Dr. Fellows. Other composers in this series are Wilbye, Byrd, Weelkes, Gibbons, Bennet, etc. The complete Madrigal catalogue will be sent on request. Selections will be sent on approval.

GALAXY MUSIC CORP.
2 EAST 46 STREET
NEW YORK, N. Y.

vices. It deals with such matters as phrasing and the "phrase-beat," elaboration of the stroke and other movements usually ignored in books, but which, after all, are the means whereby the conductor expresses nearly everything except the marking of time.

The person who reads this little book thoughtfully—especially if he would experiment with the various types of motion advocated—would unquestionably gain greater insight into the possibilities of making the stick talk; which, after all, seems to be the purpose in the back of the author's mind. We should be especially grateful for having a book which places emphasis on the eloquence of the stick rather than on the purely mechanical phases of time beating.

The conductor's task has two important phases: First, the mastery of the music itself; not only the notes and rests, and other outward elements, but the mastery of the "inner spirit and meaning" as well. He must contrive to enter into the music and let it possess him, as it were; but granting he can, this does not assure his being able to conduct it. The second phase consists of his ability to objectify, so to speak, these elements which are assumed now to be within him. In other words, he must be able to convey to the performer instantaneously and unmistakably his conception of the music in all its details of effect, meaning, poetic content and what not.

Anyone who has played under a truly capable conductor appreciates the amount of significant detail that is suggested in his movements. It would be a mistake to rely entirely upon intuitive devices in attempting to achieve results approximating those just referred to—unless, indeed, one is a born conductor. It would seem that many intelligent musicians, seriously interested in improving the technique of their conducting, might profit by careful analysis of their own movements in relation to those of more expert conductors. This enlightening book ought to be a tremendous help to any person bent on such an analysis.

The diagrams are, for the most part, excellent, in that they are highly suggestive of quality of movement and modification of direction for special effects. Some may disagree with certain of the diagrams as, possibly, being confusing if they are to be followed literally, although when considered in the light of the text accompanying them, they always have a point and truly illustrate effects possible with the baton.

Too much conducting is at one extreme or the other—either purely mechanical time beating, or aimless stick waving. It would seem that the chief object of Dr. Earhart's diagrams is to suggest the possibility of giving significance to the motions other than the time beating ones. The choice of musical illustrations is especially happy, including examples from both vocal and instrumental scores, and being always significant and truly illustrative of the points under discussion.

Of course, there are those who believe, as has been aptly, if clumsily, expressed by a foreigner—"Conducting? You either can it or you can't not." However, it is likely that any serious student can achieve some improvement over his present status with such help as is here available.—FRANCIS FINDLAY.

THE MUSIC HOUR (Book Four, Book Five, Intermediate Teacher's Book). *McConathy, Miessner, Birge and Bray* [Silver Burdett and Co.].

The earlier books of this interesting and excellent series of texts have been reviewed long since. Books Four and Five would have received earlier notice but for lack of time and space. The Teacher's Book came from the press very recently.

It is satisfying to examine and comment upon material of which one is bound to think well. The physical make-up of these books, as to binding, paper, type and beautifully colored prints, forms a fitting carrier for their subject matter. Examination of the Fourth Book discovers working centers in six-eight, chromatics, two-part songs and the unequally divided beat. There is also an introduction of the minor mode. Book Five reviews these essentials and carries on with further attention to minor, a rich measure of three-part songs, and much modulation.

In both books these technical problems are quite natural features of the songs in which they appear. Offhand I should say that folk music masters and modern American composers are represented about equally. Songs of various appeals have been used in wise proportion, and they are, quite generally, songs of beauty rather than mere vehicles for the teaching of technical details. Their difficulty seems appropriate to their place in the series.

The Teacher's Book accompanies the Third and Fourth Books. It contains a detailed statement of the educational program underlying the two books; outlines and directions for the use of each; a list of the four units of correlating recorded music, which accompany the material in them, and accompaniments for the songs in each. It is significant that of the total 378 pages, 252 are music. We offer hearty congratulations on a good job well done.

—HULDAH JANE KENLEY.

STYLE IN SINGING AND SONG INTERPRETATION. *James Woodside* [Haywood Institute of Universal Song].

Mr. Woodside properly describes his twenty-nine pages as "An Outline of Study, in which the essentials of song rendition are presented step by step."

A Foreword states the elements of Vocal Equipment and of Artistry,—and the necessity for mental concentration by the student. Part One, after defining style, directs procedure in study of rhythm, phrasing, melody, accompaniment and diction, applied specifically to the song in hand. In Part Two, interpretation is discussed in relation to temperament, to visualization of the song picture, to discernment of the various descriptive means inherent in the song's rhythm, melody and harmony, to use of tone qualities, technical styles and diction and to significant accentuation in use of dynamics, rhythmic fluctuation and climaxes. Part Three has to do with deportment, repertoire suggestions and program building.

Knowledge and musicianship, approaching that of the author, seem necessary to the successful use of his plan. Even very intelligent and gifted students need persistent and applied direction. For these reasons, I expect this admirably comprehensive and splendidly organized outline to function as an aid

to teachers rather than students. It illuminates musical pathways too seldom followed.—HULDAH JANE KENLEY.

Choral Music

THE A CAPPELLA CHORUS. *Griffith Jones and Max Krone*. [M. Witmark & Sons.]

The appearance of this series is an event of major importance. It may well be a very useful step toward standardizing a graded course in chorus in our high schools. The project contemplates a graded series of albums of a *cappella* music. This first issue is Volume III and is classified *Medium to Difficult* by the editors.

We have begun at the top in our vigorous reformation of choral singing, and the values of a *cappella* work, as a powerful, lovely, and musically form of musical training and experience, have not been established in the elementary schools as a foundation for more mature high school work, and must consequently now be projected downwards. This sterling book begins the process. It is for S. A. B.; and lest the teacher jump to the conclusion that this means a distortion or degradation of the style, I may say that the great majority of the compositions were subjected to no arranging, but appear as originally written. It required scholarly knowledge and wide research to attain such a result, and the editors deserve our praise and gratitude.

There are sixteen pieces in the collection. Danby, Shield, Bateson, Haydn, Morley, Callcott, Mazzinghi, Martini, Josquin de Pres, Palestrina, Lotti and Bach are the composers, and one Hungarian and two Russian folk songs are included. The moods range from the Palestrina ecclesiastical to that represented in *The Tickling Trio* by Martini.

The editors cannot make great haste in such a project as this—materials must be sifted, and must lie fallow, subject to repeated critical feeling—but one hopes that additional books will be speedily forthcoming. We cannot have too many of them—at least not until an ample graded course that will extend throughout six years of high school is provided.—WILL EARHART.

PROGRAM CHORUSES. *Bowen, Cain, Goodell, Grant, Osburn, Woods*. [Hall and McCreary Company.]

This work deserves a more engaging and practical format. The contents can hardly be said to have been made available through this compact, small page printing of rather long compositions.

The compilers and editors, as all of us would expect, have done their work well. The *Classified Index* reveals pieces for *Mixed Chorus; Solo or Unison (treble) Chorus; Unison Baritone, with Male or Mixed Chorus; Mixed Voices, Four to Eight Parts, Optional a cappella*; a goodly group of pieces for *Mixed Voices, Four Parts, a cappella*; a large number of songs for *Girls' Voices*, variously in two, three or four parts, some accompanied and some a *cappella*; a section for *Male Voices, Four Parts, a cappella*; and, of course, a number of selections for *Mixed Voices, Four Parts, with Accompaniment*. Flute, cello, violin, in solos, with choral background, or in *obbligato* parts, are sprinkled in. Moreover, the music is far from being all hackneyed. Many old favorites appear, but also many new numbers are included, and the arrange-

NEW WORTH WHILE MUSIC

FOR

SCHOOL ORCHESTRAS and BANDS

By the Distinguished American Composer

WILLIAM H. WOODIN

Carefully Edited and Arranged by Chas. Miller

A Few Unusual Features of This Collection

1. All string parts carefully phrased and bowed.
2. All double stops practical and easy for young players.
3. Woodwind and brass passages within limitations of safety.
4. Interesting and colorful percussion parts.
5. Meticulous cueing and cross cueing.
6. Carefully calculated page turns.
7. Finest engraving in large characters on full size concert plates.
8. Every arrangement thoroughly tried out and perfected.
9. Identical arrangements as recorded by Nat Shilkret and Victor Salon Orchestra.
10. A number of selections have harp, harmonium celesta and chime parts at no additional cost.

FOR ORCHESTRA

SOUVENIR DE MONTMARTE

Valse lento in two contrasting movements. Gorgeous harmonies and excellent to bring out "rubato."

IN SEVILLE

A genuine Spanish tango in languid mood, featuring national percussion instruments. Great for rhythm.

GYPSY LOVE SONG

Full of pathos, fire and rhythm. Genuinely gypsy.

CHINESE MAGIC

Founded on the true Chinese pentachord (five diatonic tones), very characteristic, easy to perform and "sure fire" program material.

PENSEE SENTIMENTALE

Pure melody and pure part writing. Can be used for strings alone. Hauntingly beautiful and poignant.

MEDITATION

A truly inspired composition in a calm mood, very "legato."

GYPSY WALTZ

Haunting, passionate, fiery in turn, stimulates the imagination.

TARTAR DANCE

Wild, tender, and mysterious. An ideal program opener or closer. Instructive as a study in contrast.

TEMPLE DANCE

Employing the oriental idiom. Impressionistic and valuable to establish an East Indian atmosphere.

THE UNKNOWN SOLDIER (Lamento)

Not since Chopin's funeral march has there been anything so inspired and moving. It is elevating rather than depressing, and audiences react reverently.

Full Orchestra—including Sax. parts—concert size.....\$1.50 ea.

Small Orchestra—concert size 1.00 ea.

VICTOR RECORDS DIRECT FROM US..... 1.50 ea.

FOR BAND

TARTAR DANCE	- - - - - Arranged by Mayhew Lake	Price \$2.00
THE UNKNOWN SOLDIER (Lamento)	" " Mayhew Lake	" 2.00
POLICE PARADE (March)	- - " " Mayhew Lake	" .75
A GREAT AMERICAN (March)	by Lieut. Chas. Benter	" .75
(Respectfully Dedicated to William H. Woodin)		

Featured by U. S. Army and Navy Service Bands, Goldman and Others.

YOU MUST GET this excellent new material for your library.

Your money will be well spent.

Sample 1st violin or solo B♭ cornet parts sent on request.

MILLER MUSIC, INC.

62 W. 45th St.

Dept. M.

New York City

ments of some of the more familiar pieces give them new interest.

The book contains seventy-eight compositions in two hundred and fifty music pages—a generous amount. It is really a most useful collection once the comparatively minor difficulty of extracting its contents is passed.—WILL EARTHART.

- (1) ADIEU, SWEET AMARYLLIS. *John Wilbye (1574-1638)*. (2) COME, SHEPHERDS, FOLLOW ME. *John Bennet (1599)*. (3) AWAY, THOU SHALT NOT LOVE ME! *John Wilbye. Edited by Herbert Wiseman [C. C. Birchard & Co.]*.

These publishers are doing a valuable service to our profession by bringing certain of the Elizabethan madrigals to our attention. There are more than a thousand available through the researches of Canon Edmund H. Fellowes. Of these, many are impracticable for one reason or another, and those of us who would like to use them may not have access to the thirty-six volumes which Canon Fellowes has edited, or may not have the hours of time necessary for examination and choice. This work Mr. Wiseman has done for us, and he has chosen wisely a number of those best fitted for early study in the field. Even so, the choral leader who has little or no experience in unaccompanied, polyphonic singing or conducting, will do well to become thoroughly acquainted with each part of the madrigals he expects to use before giving it to his chorus. He will do well, also, to acquaint himself with the book, *Madrigal Singing*, which is reviewed by Dr. Earhart in this issue of the JOURNAL. Some such help is well nigh indispensable, and there is none better than this by Kennedy Scott.

Adieu, Sweet Amaryllis (S.A.T.B.) offers a more immediate appeal to the singers themselves than most of its kind, and retains its charm so that a return to it after long absence is pleasant. It requires a good sense of tonality and needs capable tenors, although not necessarily high ones.

Come, Shepherds, Follow Me (S.A.T.B.) is typical of Bennet—gay, nimble and not too difficult. Its changes of rhythm and key are less elusive than those of many madrigals, and it is a particularly happy choice for early effort.

Away, Thou Shalt Not Love Me! (S.S.A.) is one of the few available for women's voices alone. The two soprano parts are equal, the alto needs a good low G.—HULDAH JANE KENLEY.

FRIVOLA (Humorous Part Songs of Moderate Range). *Arranged by Howard D. McKinney [J. Fischer & Bro.]*.

These are included in the review columns, not because they are frivolous, but because they are not stupid—at least not all of them are stupid. Books One and Two (T.T.B.B.) include four songs each, mostly shanties and college songs. Book Three (S.S.A.) contains four songs, including (a) a very good arrangement of *Johnny Schmoker*, which one can seldom find when he wants it; (b) a clever scherzo arrangement of *Pussy Cat, Pussy Cat, Where Have You Been?* Book Five (S.A.A.) has four songs, the best being *All o' God's Chillun* and *Taint Gwina Rain No More*. Book Five is a book of twenty rounds for equal voices.

—HULDAH JANE KENLEY.

Cantatas

IN BETHLEHEM. *Richard Kountz. [M. Witmark & Sons.]*

This Christmas cantata for three-part treble-voice chorus is uncommonly attractive and worthy. The music is in church festival mood and has restraint without dullness, and devotion without suspended animation. Mr. Kountz's gifts for pure melodic line, grateful voice leadings and attainment of effects by simple means, have seldom been put to better use than in this work. It is not at all difficult, and could be well done by junior high school pupils; but the small effort necessary to master it will be more than ordinarily rewarded.

The cantata consists of seven numbers. The first is a nocturne, *Over Bethlehem the Stars are Twinkling*, for solo (or a few voices in unison) and a very lovely humming accompaniment by a small chorus. No. 2 is a full chorus in chorale style, and the strength and beauty of this, as an original chorale, are remarkable. Space prevents mention of all, but merit is pervasive. The closing chorus, *Now Let the Heavens Sing*, attains a superb climax well within the bounds of artistic restraint.

It is a pity that this Christmas work arrived at such a late date for review, but competent groups could yet master it for this season's use.—WILL EARTHART.

THE NATIVITY. *Stanley S. Effinger. [M. Witmark & Sons.]*

On the cover is printed this statement: "The Tableau and Carol service as presented annually in Colorado Springs, Colorado, is here set forth in detail."

The work is admirable. Although evidently conceived for adults, junior and senior high school groups (mixed voices) could sing and stage it very effectively, and I can see how, with a few inconsiderable adaptations, it might be beautifully done by children.

The music consists of traditional carols and the *Pastoral Symphony* from the *Messiah*, skillfully and effectively introduced. Orchestra accompaniment is available, but the work is extraordinarily flexible and can be done effectively on almost any scale, small or large.—WILL EARTHART.

HIAWATHA'S WEDDING FEAST. *S. Coleridge-Taylor. [G. Schirmer, Inc., New York.]*

A review is unnecessary. This is but a word to apprise JOURNAL readers that this work, ever glowing with youthful life, is now again readily available. A serviceable and attractive stiff paper cover replaces the old one; otherwise, the printing is unchanged.—WILL EARTHART.

Operettas

YOUNG HANDEL OF HANOVER. *Helen Boswell and Dorothy Parks. [M. Witmark & Sons.]*

The heavens continue to grow lighter. More frequently now (although the rate is yet not alarming), I find an operetta that is not merely more or less objectionable drivel.

This operetta in its entirety represents a beautiful conception. If the alliterative title suggests musical comedy, do not look at the title. It may even be useful, and, like Salvation Army tambourines, draw some into sacred precincts who would otherwise never come to worship.

The operetta sets forth dramatically the early days of the great composer up to and including the Water Music episode. The music is all by Handel himself, except for a few folk songs of the period. It is selected with unerring good judgment and taste and floats on the dramatic current with most engaging effect.

The general theme of the work would be of interest to junior high school pupils, but perhaps the authors are right in suggesting that, since the action centers about the period of English History and Literature normal to the last two high school years, its performance by students of those years would be appropriate. Indeed, it may be that the ideal use of the work would be to use it as a joint project of the English and Music Departments in a senior high school. It has dignity and interest that would make it equally acceptable among college students. Historical scenes, such as Britton's stable salon and the London coffee house of the day, and numerous historical characters, set forth in accurate historical treatment, give the work much more than a musical value, great as that is.

No music teacher who lays claim to good musical taste and educational sincerity should select a high school operetta without examining this one.—

WILL EARTHART.

COWBOYS AT PLAY. *G. A. Grant-Schaefer. [The Arthur P. Schmidt Co.]*

The subtitle is *A Comedy of the Plains*. It is an operetta for junior high boys' voices, four parts or unison.

From the practical standpoint the work is well done. Voice ranges and movements, dialogue, action and staging are all well within the possibilities of junior high boys.

The music is far from being of the most inane operetta type, but of course contributes little to the musical education or musical ideals of young persons. That is not what an operetta is for. This one does have music that is well written, sincere, and has decidedly more than a trace of a wholesome Arthur Sullivan or folk song flavor. Neither music nor text is rouged, spangled or sexy. No feminine character is included, and a wholesome out-of-door atmosphere prevails.

If you must give operettas, and cannot make up a play with music, or a pageant with music—folk songs of your own—give this one. The boys would greatly enjoy it; and perhaps in preparing and staging an operetta, they do learn many things that are outside of both music and literature, and yet respectable.—WILL EARTHART.

Choral Octavo

In 1928, at our first National Biennial, a visiting Englishman told us in no uncertain terms that the quality of our choral program material was far below standard. There may have been those among us who resented it; there were certainly those who welcomed the honest criticism. The seed was planted; buds appeared at the sectional conferences of the following year and had reached a good state of bloom at the next Chicago meeting. Today the full fruits are coming to harvest. The octavo material submitted for review during the past three months comes from more than a dozen publishing houses. There are hardly a dozen of

Outstanding School Books for Young BANDS and ORCHESTRAS

Foundation to Band Playing AN ELEMENTARY METHOD

For individual and class instruction consisting of 84 exercises and easy pieces in

By F. O. Griffen

Sixteen Progressive Lessons

Arranged to develop beginners quickly and thoroughly and evenly. Rudiments and a complete explanation of instruction with each part. Illustrations of correct playing position, diagram charts for the wood wind instruments, showing correct a n d practical fingering.

A Genuine Beginner's Band Book (Studies, easy pieces and instructions)

for 16 weeks' study. No lesson harder than the first if the preceding lesson has been learned thoroughly.

Band Teachers, Supervisors

A fair musician with the help of "Foundation to Band Playing" can start and lead a boys' and girls' band (with orchestra parts) to success.

More than 300,000 copies of this famous work in a short time have been put into use by supervisors and band teachers. More copies than all other similar books combined.

A separate book for each instrument. For individual study or ensemble playing.

Db Piccolo
Eb Clarinet
Oboe and C
Saxophone
Bb Clarinet
Alto Clarinet
Bass Clarinet

Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Bass Saxophone

Bassoon
Bb Cornet—Trumpet (Conductor)
Alto—Horns
C Flute
Trombones

Baritone T. C.
Baritone B. C.
Bb Bass T. C.
BB Bass
Eb Bass
Drums
Violins

ORCHESTRA PARTS

Violin
Viola
Cello
String Bass

Piano Acc.
Horn F
Flute C

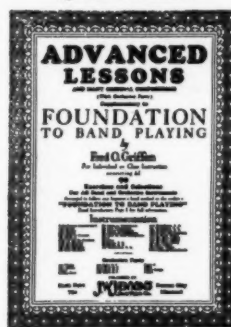
Piano Part\$1.00
Other Parts75

Advanced Lessons FOR INDIVIDUAL OR CLASS STUDY

A series of books to follow F. O. Griffen's Famous "Foundation" series.

By F. O. Griffen

Advanced Lessons. Contains 90 exercises and selections in 16 progressive lessons for all band and orchestra instruments. It was published in response to innumerable requests from supervisors and band instructors who have had marvelous success with Foundation to Band Playing. Advanced Lessons follows the same plan of instruction which was so suc-



cessfully used in the Foundation to Band Playing. The lessons are arranged in progressive order. In the last part of the book are enough compositions of suitable variety and grade for a good concert. They consist of waltzes, marches, serenades, medleys, overtures, etc. A really great instructive work for school use. Nothing like it ever published.

Advanced Lessons—Although only published a short time thousands of copies are now in use by thousands of band teachers and supervisors.

Like the "Foundation series," there is a separate book for each instrument for individual or ensemble playing.

Solo Cornet (Conductor)
1st Cornet
2nd Cornet
3rd Cornet
Db Flute or Piccolo
Eb Clarinet
Solo or 1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet

Bb Soprano Saxophone
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Bass or Bass Saxophone
Oboe
Bassoon
Baritone T. C.
Baritone B. C.
1st Trombone, T. C.

2nd Trombone, T. C.
1st Trombone, B. C.
2nd Trombone, B. C.
3rd Tromb. (Bb Bass) B. C.
1st Eb Horn (Alto)
2nd Eb Horn (Alto)
3rd Eb Horn (Alto)
4th Eb Horn (Alto)
Eb Bass (Tuba)
BBB Bass (Tuba)
Drums, Tympani, Bells, etc.

Orchestra Parts

1st Violin
2nd Violin
Viola

String Bass
1st Horn in F
2nd Horn in F

3rd Horn in F
4th Horn in F
Flute C

Cello
Tenor Banjo
Piano

Piano Part\$1.00 Other Parts, each....75c

A Very Beginners School Orchestra Book with Band Parts

"Groundwork of Orchestral Training"

BY CLAUDE RADER

For Individual or Ensemble Study and Playing

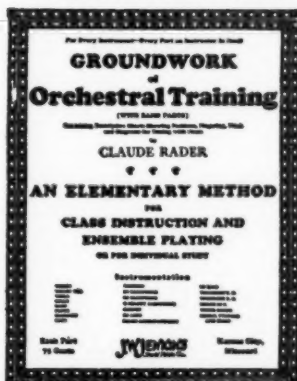
Every part so easy anyone with average intelligence can almost learn to play without the help of a teacher.

"Groundwork of Orchestral Training"

has been adopted by Supervisors and Orchestra Teachers for starting young orchestras, because it is the simplest method and because students with its use progress more rapidly.

A fair musician, although he may not be familiar with all instruments, with the aid of the "Groundwork" series can train students individually and organize an orchestra and start it on the road to success.

Free Sample Violin Part Write Us Today!



Starts with the rudiments of music. Dictionary of Musical terms. Study of different parts of instrument with illustrations. Different kinds of notes and rests with illustrations showing their relative value. Illustrations for holding instrument. How to bow and how to blow. Breath control. Illustrations with instruction for tuning. Many tuneful exercises, familiar melodies and original pieces of just the proper grade of difficulty to hold the interest of the student. Many charts and illustrations for making it easy for a student to understand his instrument. There are hundreds of other features that cannot be mentioned in this limited space. For your more complete understanding we will send FREE a first violin part.

INSTRUMENTATION

Violin
Viola OBL
Viola
Cello
Bass
Flute

Clarinet
Oboe
Bassoon
Eb Saxophone
Bb Saxophone
Cornet

Eb Alto
Eb Bass
Trombone T.
C.
Trombone B.
C.

Horns in F.
Tenor Banjo
Drums, Tympani and Bells
C Melody
Saxophone
Piano Acc.

Price, per part, \$0.75

Piano Acc. \$1.00

**PUBLISHERS
JENKINS MUSIC CO.**

KANSAS CITY
MISSOURI

Free Sample first violin and cornet parts mailed upon request

the cheap and trivial tunes which we used to receive by the hundred. There are some labored and dull ones, but the average is amazingly improved. The depression may have made a difference, but there is evidence of faith in fewer and better songs, and a tendency to meet the demand for unaccompanied material.

SLUMBER SONG (Berceuse). *Alexandre Gretchaninoff. Arranged by A. Aslanoff* [G. Schirmer, Inc.].

A very lovely lullaby, with greater variety than is usual. There are suavely moving parts and harmonies, and a four-four measure so well written that the rock of the cradle is felt beneath. Deems Taylor and Kurt Schindler have made the words from the poem by A. Lermontoff and have fitted the music admirably. The alto reaches a low G in several spots, the first soprano does not go above G. This should be a much used song for junior high school girls.

SLEEPERS WAKE! (From Church Cantata No. 140). *Johann Sebastian Bach* [G. Schirmer, Inc.].

S.A.T.B. This great chorale, of course, needs nothing more than the reminder that it is here available. Certainly it should and could be done by every good high school chorus.

JOHN PEEL. Old English Hunting Song. *Arranged by Ralph L. Baldwin* [M. Witmark & Sons].

Ralph Baldwin was listening to college glee club men when they talked things over. More than one of them has said "Why don't people make arrangements for one tenor and two basses?" Here is an answer to their prayer. High school boys' glee clubs will be comfortable and their hearers pleased in singing of it. The harmony is excellent, the accompaniment for rehearsal only.

THE ANGELUS (L'Angelus). Breton Folk Song. *Choral Version by Charles Fonteyn Manney* [Theodore Presser Company].

A part-song for women's voices, S.S.A. Both French and English words are given for this Breton melody, which moves from the second soprano to the alto and which has always a sensitive hummed accompaniment of other voices and a slightly elaborated one of piano. The humming voices usually carry four tones, giving greater richness than this register is usually permitted. It could be done with exquisite beauty by a small but music loving girls' glee club.

HERE YET AWHILE (From the St. Matthew Passion). *J. S. Bach* [M. Witmark & Sons].

No comment is needed upon this chorus for double choir S.A.T.B. other than a welcome to it in octavo form.—HULDAH JANE KENLEY.

ALL CREATURES NOW ARE MERRY MINDED. *John Benet* [J. Fischer & Bro.].

Here is another English madrigal! This is a charming five voiced number (S.S.A.T.B.) from "The Triumphs of Oriana, to 5, and 6, voices composed by diuers seuerall authors," published in 1601, not, as our copy misstates, in "early 15th Century." It is possible for a good high school chorus, but should hardly be among their first attempts in this style. It has a festive

quality, live, brilliant, and more of the dramatic than is usual. The editor has altered the rhythmic notation in a few spots, evidently for ease in reading, and his dynamic treatment is not in the traditions of the School. Even so, we are grateful for its appearance.

DRINK TO ME ONLY WITH THINE EYES. *Arranged by Paul Bliss* [Theodore Presser Company].

"Soprano, Alto and Bass, with the Melody in the Bass," speaks for itself. I am delighted with the simplicity of part-writing and accompaniment. The score bears a 1928 copyright by The John Church Company, assigned to the present publisher in 1930. I am certain of not having seen it before, and I know a dozen junior high school teachers who will want to use it.

A CHRISTMAS ANTHEM (From Heaven Above to Earth I Come). *Four settings by J. S. Bach; edited by Albert Stoessel* [C. C. Birchard & Co.].

These four: A mixed four-part stanza, a stanza for men's voices in unison, a stanza for women's voices in unison, and a more elaborately harmonized four-part finale make a beautiful and dignified Christmas anthem possible and highly desirable for any high school chorus with good standards and habits.

HOLY, HOLY, HOLY (Sanctus, 1590). *G. P. da Palestrina* From Mass *Aeterna Christi Munera* [J. Fischer & Bro.].

S.A.T.B. a cappella. Here we have an example of the polyphonic vocal school at its best. It is beautiful, sustained, well within the range of young voices and short enough for accomplishment in a brief time—before discouragement.

AMERICA (My Country, 'tis of Thee). *Music by Henry Carey (?) Arranged by Geoffrey O'Hara* [J. Fischer & Bro.].

S.S.A.A.T.T.B.B. with piano. This seems to me an arrangement every high school chorus would enjoy tremendously, and one whose use should strengthen their patriotism.—HULDAH JANE KENLEY.

- (1) **THE CHILDREN'S PRAYER.** Lithuanian Folk Song. (Two-part Chorus. S.A.); (2) **ON THE BRIDGE OF AVIGNON.** French Folk Song. (Two-part Chorus. S.A.); (3) **THE ELFIN HORN.** Swedish Folk Song. (Three-part Chorus. S.S.A.); (4) **O WILLOW, WILLOW.** English Folk Song. (S.A.A.); (5) **DARK EYES.** Russian. (S.S.A.B.); (6) **AN IRISH WAR SONG.** (S.A.T.B.). *Settings by Bryce-son Treharne* [The Boston Music Company].

These six part-songs are chosen from a series of twenty in this company's new "Choral Treasury of Folk Songs." They are intended for schools, choral clubs, community singing and camps. The entire series is worthy of examination and use. All are marked by good vocal and harmonic treatment, rhythmic and melodic variety in voice parts and excellent art accompaniments.

O MARIA, VIRGO PIA (As the hart pants). *E. Parise* [G. Schirmer, Inc.].

S.A.T.B. a cappella. A very fine and inspiring bit of music intended for church use, but beautifully appropriate to our immature choirs. There is no tone out of range for any young voice, the parts are vocally handled, the phrasing superior, the tempo and dynamic indications well worked out. There are both Latin and English texts.—HULDAH JANE KENLEY.

Orchestra

THE JOLLY COPPERSMITH (For Orchestra). *C. Peter*. [Carl Fischer, Inc.]

This composition, in the present arrangement, will prove a very effective novelty number, with its singing, whistling, anvils and xylophone. It is also effective for orchestra alone.—LEE M. LOCKHART.

TRIFLES (An Overture). *W. A. Mozart*. [Carl Fischer, Inc.]

Trifles (Les Petits Riens) has here been rearranged for orchestra by Charles Roberts from the original version. The number plays three and one-half de-
CONTINUED ON PAGE SEVENTY-SEVEN

RECORD REVIEWS

By PAUL J. WEAVER

SYMPHONY No. 2, IN D MAJOR, OP. 43. *Sibelius.* Played by Robert Kajanus and Symphony Orchestra. [Columbia Masterworks Set 149.]

Sibelius' seven symphonies are so seldom heard in this country that our knowledge about them has been confined to printed comments. These comments have been largely to the effect that, especially in his larger pieces, Sibelius is intensely the Finn, using freely the Finnish folk idiom (especially the minor scale with the raised 4th); that he usually adheres to classical forms, but that his development sections are likely to be less interesting than those of many composers; that he makes large use of typical rhythms, depending on a rather constant and sometimes monotonous rhythmic effect for the binding element in many movements; that he has few of the more modernistic tendencies

as to harmonic freedom and the like.

It is good to have this recording of the *Second Symphony*, if for no other purpose than to prove the truth of such generalizations as these. At times this music is very interesting; but at times it becomes dull through the over-use of a persistent rhythm. The first movement contains an intriguing example of the unusual scale just mentioned, in the finest melodic passage which occurs in the entire work (second side of the first record).

The reading is undoubtedly an authentic one, since the choice of the conductor for this recording was made by Sibelius himself. Kajanus is music director and professor in the University of Helsingfors, and has taken his orchestra into other European countries on extended concert trips. His playing here is virile and at times impassioned; and the recording is fine.

Music Supervisors Journal

TWO CHORAL PRELUDES, *Bach*. Played by the Berlin Philharmonic Orchestra under the direction of Jascha Horenstein, with solo cello played by N. Graudan. [Brunswick 90105.]

The orchestral versions presented here are by Schönberg; his splendid scoring brings out in a fine way the capabilities of the Berlin orchestra, which plays the two works with dignity and effectiveness. The recording is good, except for the last part of the first side, where the enormous climax puts too great a strain on the limitations of the machine as to volume.

"Come, God, Creator, Holy Ghost" (*Komm, Gott, Schöpfer, Heiliger Geist*) is in Bach's boldly assertive style. In contrast is the second number, "Don Festive Garments, O My Soul" (*Schmücke dich, O liebe Seele*), which is in the quiet and devotional style; in this the use of the solo cello, well played by Mr. Graudan, is particularly effective.

OVERTURE TO IPHIGENIA IN AULIS, *Gluck*. Played by the Berlin Philharmonic Orchestra under the direction of Richard Strauss. [Brunswick 90110.]

The chasteness and purity of Gluck's music is nowhere better seen than in this overture. And the reading which Strauss gives with his splendid orchestra is equally chaste, quiet and straightforward. This is a beautiful piece beautifully played and recorded.

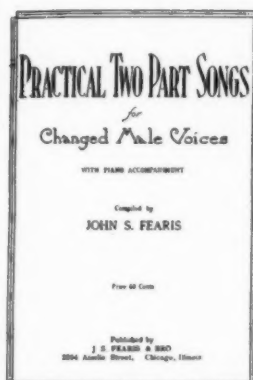
SYMPHONIES No. 1 (IN E MINOR) AND No. 2 (IN D MAJOR), *Sibelius*. Played by Robert Kajanus and Symphony Orchestra. [Columbia Masterworks, Sets 151 and 149, respectively.]

Sibelius has been known in America largely for his smaller compositions, especially piano pieces of the salon type. Our knowledge of his larger works has been based almost entirely on printed statements to the effect that he is intensely nationalistic and freely uses the Finnish idiom (especially the minor scale with the raised 4th); that he usually adheres to classical forms, but that his development sections are likely to be less interesting than those of many composers; that he makes large use of typical rhythms, depending on a rather constant and sometimes monotonous rhythmic effect for the binding element in many movements; that he has few of the more modernistic tendencies as to harmonic freedom and the like.

It is good to have this beginning of an opportunity for thorough acquaintance with the music itself; and apparently this is only the beginning, for the Finnish government has appropriated a considerable amount to make possible the recording of the larger works of their leading composer. Sibelius himself chose Kajanus as conductor for this purpose, and the recordings may therefore be accepted as thoroughly authentic.

The first of these symphonies, as one first listens to it, gives promise of constantly increasing interest and joy to be had as one really learns to know it. The music is intense and impassioned, written with a skill and forcefulness which are apparent on first hearing. One is conscious at times of the influence of

A NEW FEARIS GLEE CLUB COLLECTION



Practical Two Part Songs for CHANGED MALE VOICES

Compiled by John S. Fearis.....
..... Piano Accompaniment

A collection of seventeen two part songs, ranging from easy to moderately difficult, for changed male voices. A book that will be of great interest and help to supervisors selecting material for the young and inexperienced boys' glee club. The songs are written for tenor and baritone, both in medium range, with texts that the boys will enjoy singing. Each selection has been published separately in octavo form. Can also be sung by soprano and baritone.

CONTENTS OF BOOK

	Price in Octavo Form
2000 Let Trouble Blow Away (Brooke).....	Easy \$0.12
2001 Arizona (Brooke)	Med. .12
2002 Happy Song (Brooke).....	Easy .15
2003 Little Dutch Garden (Fearis).....	Med. .15
2004 Song of the Open Road (Wilson).....	Easy .12
2005 Honey Chile (Lawrence)	Med. .12
2006 Steal Away to Jesus (Arr. Jerome).....	Easy .12
2007 Pretty Peggy (Fearis).....	Easy .12
2008 Dreamy June (Lawrence).....	Easy .12
2009 When Icicles Hang by the Wall (Moore).....	M. D. .12
2010 The Straw Man (Clark).....	Med. .12
2011 Comrades (Taylor)	Easy .12
2012 My Charger and I (Haynes).....	Med. .12
2013 Believe It or Not (Fearis).....	M. D. .12
2014 When Night Has Gone (Jerome).....	Easy .12
2015 The Moon of Roses (Nyvall)	Diff. .15
2016 The Winter Trail (Trusselle).....	Med. .12

PRICE, IN BOOK FORM.....\$0.60

Single Copy of Book or any of the Octavos will be sent on Fifteen Days' Approval upon request. Ask for Complete Catalog of School Music Publications.

J. S. FEARIS & BRO.

2204 AINSLIE STREET

CHICAGO, ILLINOIS

McDonough-Chevé Method of Sight Singing

By ANNE McDONOUGH

For High and Normal Schools, Universities
and Summer Schools

Paper \$1.50, Cloth \$1.75, Postpaid

ANNE McDONOUGH MUSIC COMPANY

2107 Walnut St.

Philadelphia, Pa.

Beethoven, at times of that of Franck, at times of that of Brahms; but still one feels himself at all times in the presence of a composer who is always himself, who always speaks his own native tongue.

In comparison with the *First*, the *Second Symphony* is a bit disappointing. It is dull at times because of its insistence on persistent rhythms. But at other times it is really interesting and powerful. The finest melodic passage in the work contains an intriguing example of the unusual scale mentioned above (second side of the first record).

The recording of both works is highly satisfactory.

SYMPHONY IN D MINOR, Cesar Franck. Played by Leopold Stokowski and the Philadelphia Orchestra. [Victor Album M-22.]

This is a splendid recording of an interesting version of one of the most appealing and popular symphonies ever written. Franck wrote only this one formal symphony; but it is doubted if any symphonic work is more frequently to be heard in America, in France and possibly in other countries.

The reviewer must confine his brief remarks to the interpretation, leaving the reader free to seek facts about the work elsewhere. He has very recently heard performances of this work under the batons of Toscanini and Gabrilowitsch; and he is impressed with the extent to which a conductor can legitimately and honestly put the impress of his own ideas on the work of the composer; for under Toscanini and Gabrilowitsch and Stokowski he hears three completely different pieces of music!

In speaking of the Toscanini performance, Mr. Olin Downes, the distinguished critic of the New York Times, says that "the symphony was somewhat externalized—the mystical and introspective Franck became the passionate rhapsodist, imploring, supplicating, at last triumphing in his fate"; he puts this to the credit of Toscanini's "marvelous formal instinct and impulse toward clarity combined with dramatic emotion." From this interpretation Stokowski and Gabrilowitsch differ widely; and they differ equally widely from each other. Both have "dramatic emotion" of their own, but wide differences in tempi and more subtle but equally important differences in interpretative detail make their readings quite distinct from each other.

There is probably no living conductor who so completely colors his music with his own personality as does Stokowski; and rarely, if ever, does he take unwarranted liberties in doing this. The result is, however, that he frequently upsets classic traditions (possibly a desirable thing to do!) and sometimes creates individualistic impressions which may be unacceptable to many discriminating musicians. The listener who plays a given set of records over many times for his own pleasure may, therefore, find his ears closed to other equally justifiable interpretations. Another eminent American conductor, a great admirer of Stokowski, recently remarked to us: "I sometimes wish Stokowski had never made a recording; everyone learns his interpretation, and then when they listen to mine they think I am constantly making mistakes

or can't read the music!" (From that standpoint, at least, it is fortunate that the three principal American phonograph companies are frequently duplicating each other in their releases!)

Whether one does or does not completely agree with Stokowski's interpretation in the present set of records, he must be deeply thankful for their existence. For the reading is true to the spirit of Franck, which is the important thing—a decidedly mystical and devotional and spiritual reading. And the recording is well-nigh perfect.

SYMPHONY NO. 6, IN F MAJOR ("Pastorale"), Beethoven. Played by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. [Victor, Album M-50.]

Beethoven was both the last of the great classicists and the first of the great romanticists; and in none of his compositions does he more forcefully blend his classic treatment with those characteristics which were later emphasized and elaborated upon by the writers of the romantic school. For in this symphony Beethoven approaches real program music; he gives definite labels to the four movements, and further titles to at least two passages within movements; and he quite frankly depicts at least two definite phases of nature—the birds, and the storm.

But this is not program music as we know the term; for it treats the general subject of pastoral nature in general terms rather than from the standpoint of specific points (with, of course, the exceptions just noted). The spirit of the whole composition lies in the word "feelings" which occurs in two of the subtitles.

Koussevitzky plays the work in fine style and with real tenderness as well as real force. The recording is a splendid one from all standpoints, and the set should be in every phonograph library.

EL AMOR BRUJO (Love, The Magician), De Falla. Played by Symphony Orchestra conducted by Pedro Morales. [Columbia Masterworks Set 108.]

De Falla wrote this originally as a one-act ballet with chorus, the work having its first performance in 1915. He later re-wrote the more important passages in the form of the suite for orchestra as recorded here—a group of eleven movements, some of which are quite short and all of which require only six record-sides.

The music is highly colorful; it contains many heavily rhythmic passages and several melodic passages which are in the Spanish idiom; but it also contains a considerable amount of unnational material, the effect of which is to heighten the charm of the national when it appears. The idiom is, of course, a distinctly modern one, and the descriptive passages (such as the bell passage in "Midnight") are realistic in the extreme. This is quite in keeping with the story of the original ballet—the love of an Andalusian gipsy girl for a gipsy while haunted by the ghost of a dead lover, the ghost being laid by a trick and all ending happily.

The name of the orchestra is omitted from the record; it is probably an Eng-

lish group, since Morales has for some recent years been active in the propagation of Spanish music in Great Britain, especially by means of the concerts arranged and conducted by him.

The recording is in several respects not of the best; but one forgets that in listening to the records, because he is lost in the joy of the music itself and absorbed in its many interesting features.

MENUE ET ANTIQUE, Ravel. Played by the Orchestra de l'Association des Concerts Lamoureux under the direction of Albert Wolff. [Brunswick 90099.]

This is one of Ravel's earliest works, written originally for piano and later rewritten for orchestra. It contains almost none of the daring which characterizes his later works; rather, it is built on classic lines and made up of classic materials. Its chief harmonic interest arises in the use of the minor mode with the flattened seventh.

It is vivid music, and the playing and recording here are tremendously effective.

EGMONT OVERTURE, Beethoven. Played by the Berlin Philharmonic Orchestra under the direction of Julius Prüwer. [Brunswick 90111.]

Reviewers have literally raved over this recording, using up the entire vocabulary of superlatives! It is, indeed, a masterly piece of work in almost every respect. The climaxes are tremendous; both there and in the most quiet passages there is no clouding, and even small details are clearly and easily noted. Only one spot mars an otherwise well-nigh perfect piece of work—a place near the beginning of the overture where the tone is a bit unsteady.

SYMPHONY NO. 2, IN D MAJOR, Beethoven. Played by the Berlin State Opera Orchestra under the direction of Erich Kleiber. [Brunswick, Album No. 27.]

Coming from Beethoven's first "period," this work follows the style and manner of Haydn and Mozart; but it shows a breadth of conception and a depth of emotional content which cannot be found in the Haydn symphonies and which is approached by Mozart in only one or two of his greatest works.

The *Larghetto* (second movement) is one of Beethoven's most poetic and perfect songs for orchestra, a movement of transcendent beauty. The brief *Scherzo* (third movement) is gay and playful, a foretaste of the composer's later unexcelled compositions in this style.

Kleiber reads the work in an energetic and at the same time restrained fashion. He has his orchestra in splendid control, and the mechanics of reproducing are so nicely carried out that the album becomes an invaluable one in any library of symphonic music.

BOLERO, Ravel. Played by Mengelberg and the Concertgebouw Orchestra of Amsterdam. [Columbia, 67890-D and 67891-D.]

This composition has recently had enormous vogue, and it is now recorded by the three major phonograph companies. The music is almost barbaric in its monotonous insistence on a fixed rhythm—a rhythm which Mengelberg plays in-

School of Music of the University of Michigan

CHARLES A. SINK, *President*
EARL V. MOORE, *Musical Director*

A gathering place for students, teachers, supervisors, conductors and directors of Public School Music, where instruction in all phases of instrumental and general methods is provided under inspiring conditions by a staff of distinguished experts.

Coaching and regular lessons in all branches of practical music for professionals desiring to "brush up" during the summer.

University Environment where students from all parts of the country assemble for special study in their respective lines.

Lectures and Concerts, etc., of wide variety and general scope are provided daily.

For Special Announcement
please address
THE PRESIDENT

THE CONGDON EXHIBIT



We Must Keep the Children
Singing . . .

C. H. CONGDON
518 West 26th Street NEW YORK
Please Mention Music Supervisors Journal

WILLIAM VOIT CO. INC. 26 East 22nd St., New York, N. Y.

Specializing
in

All Orchestra and Band Instruments
Violin, Viola, Cello and Bass Outfits
Metal Clarinets, Oboes, Flutes and Piccolos
La Favorita Band Instruments

at

SPECIAL PRICES

*Write for Illustrated Price-lists and Circulars
Liberal Discounts*

Distributors of

Albert Theodor Heberlein Violins; Ludwig Glaesel-Berliner
Violins; Violas and Cellos; Famous LaFavorita Strings, etc.

WILLIAM VOIT CO., INC., 26 E. 22nd St., New York, N. Y.

Please send me your illustrated price lists on orchestra
and band instruments.

Name

Address

City..... State.....

1931 YEARBOOK

To supply members who did not place pre-publication orders for the 1931 volume of the YEARBOOK, a limited number of copies will be held in reserve for a reasonable length of time. Price \$1.75 postpaid. (Price to non-members, \$2.50.)

**MUSIC SUPERVISORS NATIONAL
CONFERENCE**
64 East Jackson Boulevard
CHICAGO, ILL.

sistently through four record-sides, in contrast to Koussevitzky's somewhat more varied treatment for Victor. But it is this very rhythm and its endlessness, combined with the highly colored wanderings of the strange melody itself, which makes the music so fascinating.

Mengelberg builds up a tremendous climax, leading to it gradually from the very beginning—a climax which taxes the capacities of reproduction, but which is done here with great effectiveness.

THE SEASONS (Ballet), Glazounoff. Played by a symphony orchestra under the direction of the composer. [Columbia, Modern Music Album Set 5.]

The inclusion of this ballet suite in a series of recordings of "modern music" does not mean that it is modernistic in the accepted sense of that term. For Glazounoff is spiritually and musically akin to Tchaikowsky and Rimsky-Korsakoff rather than to Scriabine and other later Russian composers. His music is melodious and at times has rather striking and brilliant effects; but it is rarely profound and it not infrequently is dull and banal.

This work was composed for a ballet by Marius Petipa, to whom it is dedicated. It consists of movements which carry the names of the four seasons, within each of which there are subdivisions: *Winter* (Introduction and four variations representing Frost, Ice, Hail and Snow), *Spring*, *Summer* (Rose Dance, Bird Dance, Waltz of the Cornflowers and Poppies, Barcarolle, Variation, Coda), and *Autumn* (Bacchanal, Petit Adagio, Finale). In several parts there are attempts at realism—attempts which are particularly successful in *The Ice* and *The Hail* of the first movement.

The unnamed orchestra plays with real power and with fine attention to detail under the hand of the composer. The recording is full-toned and clear.

The Delibes PAS DE FLEURS (Naila) is included as the last record of this set, played by the Lucerne Kursall Orchestra. A delicate and delightful playing of a trifling but popular composition.

RHAPSODIE ESPAGNOLE, Ravel. Played by a symphony orchestra under the direction of Piero Coppola. [Victor, 9700 and 9701.]

This work was written in 1907. It has four movements: *Prelude a la Nuit*, *Malaguena*, *Habanera*, *Feria*. The scoring is for a large orchestra, in which brass and woodwind are somewhat supplemented, and to which are added xylophone, celesta and several percussion instruments.

A four-note figure made of four downward seconds seems to be the central germ of the whole work; it is prominent in the *Prelude*, appears in the *Habanera* and again is prominent in the final movement. The two middle movements are in their typical dance-rhythms. The first and fourth movements are utterly free in rhythm, as in other particulars. The whole work is vivid, with splashing colors, intriguing movement, fascinating tonal combinations.

Recorded in France, the pressings released in this country are very good ones; they are clear-toned and full-toned, and especially in the *Feria* they reach great heights.

THE FLYING DUTCHMAN, OVERTURE, Wagner. Played by the Berlin Philharmonic Orchestra under the direction of Richard Strauss. [Brunswick, 90120.]

This opera is interesting to students of Wagner because of the fact that it marks a transitional point in his work; as he put it himself, "From this moment my career began as a poet, and I made my farewell to the mere concocter of opera plots." The music of the *Overture* is stormy, depicting not only the raging seas which the Flying Dutchman sailed but also the storm of his own soul. The mood is relieved, by way of contrast, by the introduction of Senta's love-theme and of one of the familiar choruses from the body of the opera.

The work is well played, with special attention being given to the forceful contrasts of the score. The recording is splendid, bringing out the various tone-colorings in a fine way.

JEUX D'EAU, Ravel, and FEU D'ARTIFICE, Debussy. Played by Maria Theresa Brazeau. [Brunswick, 90113.]

Here are two impressionistic bits, well coupled with each other. *Feu d'Artifice* is just what its title indicates,—fireworks; the label of the record credits Ravel with this work, but it was written by Debussy—second set of *Preludes, Number 12*. *Jeux d'Eau* carries a subtitle quoted from Henri de Regnier which reads "The Water-God laughing at the waters which tickle his fancy."

Both pieces are played rather brilliantly, although Mme. Brazeau stumbles two or three times in the Ravel. And in the beginning of this piece her exaggerated phrasings are disturbing, inasmuch as Ravel shortens his measures deliberately, with no indication of pauses as here played, but rather with a heightened effect of hurried motion. The recording of the works is splendid.

RECESS

By MARK TIME

THERE be some musicians we could name who would say that the following descriptions of what happens in Stravinsky's *Petrouchka Ballet* are as good as the music. They are the written reports of the reactions of two junior high school students to the ballet.

Marie:

They fall in love—an organ and a monkey are present.

James:

- (1) Bells ringing.
- (2) Dancers. The music gets faster faster and is gayer and gayer.
- (3) One dancer comes out and dances herself.
- (4) Every while he gets a lonely feeling.
- (5) But the dancers cheer him up.
- (6) He keeps on getting lonely feelings. He feels awful.
- (7) He hears dancing on the street.
- (8) Another lonely feeling.
- (9) The music bursts out fast once more.
- (10) He is again gay and cheerful.

M. T. K.

Dear Mark Time:

It is interesting to observe that a questionnaire recently sent out by the University Association for the Study of Calendar Reform, divulges the fact that about 90 per cent of the educators replying favored calendar revision of some kind. Judging by your name this is something that comes within the jurisdiction of your department.

I don't fully grasp the reasons for such a change, but there seems to be a feeling that we will live longer, be happier, make more money, or something, if the present somewhat miscellaneous and haphazard assortment of months with which we keep track of the periods between birthdays, were replaced by either twelve or thirteen months of exactly the same length. By one system, each month would be an exact duplicate of the others, so that one could use the same calendar page month after month. The saving thus effected is about the most potent argument in favor of the calendar revision, so far as I personally am concerned. You can't beat time by changing the calendar.

O. E. W.

[A very Timely comment. Neither do we know anything about it, but if there can be included in the revision some sort of scheme to provide more hours between midnight and breakfast time for sleeping after we have read in bed as long as we want to, we would vote for it heartily.—MARK.]

Mark Time,
MUSIC SUPERVISORS JOURNAL.

Dear Sir: I have been observing the Recess antics of various persons (whom I suspect to be Conference members, if the initialed signatures are authentic), and I never would have thought it of them. Isn't it shocking? Some of them certainly ought to have to stay after school. Yours for a longer Recess.

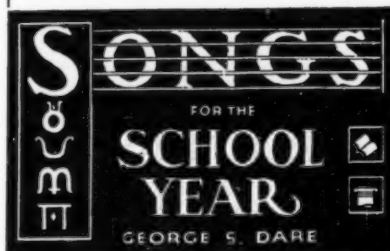
H. C. L.

This Year's Musical Performance—

*Time
To
Economize?*

*Better
Gambleize!*

NEW!



**174 Famous Songs and Part-Songs
for Individuals, Choral Groups
and Assembly Singing.**

Pep songs, glees, spirituals, operatic, nonsense, college, school songs, carols and hymns.

Abundant material for every special day of the school year is indexed in a helpful calendar.

Songs in Latin, German, French and Spanish.

Songs that correlate with music appreciation, English literature, history and languages give this work an added value, educational and aesthetic.

Cloth Bound—Octavo Size

List Price.....\$1.20 } **210 Pages**
10 or more90 }

Check Coupon for Approval Copy

**Western Distributors
Gamble Hinged Music Co.
Chicago, Ill.**

**Publishers
A. S. Barnes & Company
67 West 44th St. New York, N. Y.**

Whether it is to be a choral, orchestra or band concert, operetta or cantata performance, we are equipped to help you as thoroughly by mail as if you were to spend a day in our store examining music in our complete stock of all publishers.

Music On Approval: If you write, stating clearly the type of performance you intend to give, the grade and arrangement of music you need, we will send a wide selection of the best music that is published for your purpose. The coupon below may be used for ordering any selection you desire at this time.

Questions Authoritatively Answered: Any questions relative to your problems regarding selection of material or productions will be gladly answered by our experts.

Service: You will find our service prompt. Customers we have served for years claim it is the quickest and most satisfactory.

Prices and Discounts: On your quantity orders we allow the best discounts, equal to or better than those offered by most publishers. When you combine quantity orders further savings are effected.

Conductors' and Accompanists' Copies Gambleized Free! One copy is Gambleized free of charge for the Conductor's use on an order of ten or more copies of any Operetta, Cantata, Chorus Collection, Band or Orchestra Book. When twenty or more copies are ordered, two are hinged without charge, one each for the Conductor and Accompanist.

Orchestra or Band Conductors' copies for an entire program will be Gambleized Free of Charge when the program music is ordered from us (in book form on request).

Gambleized Music: "Gambleizing," (our term for binding with the Gamble Hinge) has been found so popular that others are attempting to imitate the process.—We are constantly rebinding music originally bound with these imitations.

Do Not Be Misled by quotations on "hinged" music. Insist on Gambleizing! Gamble Hinge consists of two or more strips of gummed cloth sewn together by a loose lock-stitch permitting flexibility. No threads are removed from Gamble Hinge, it is not weakened—therefore it is guaranteed to last the life of the music!

Check Coupon for Descriptive Circular

Gamble Hinged Music Co.

THE HOME OF HINGED MUSIC

228 So. Wabash Ave., Chicago, Ill.

APPROVAL ORDER COUPON

Gamble Hinged Music Co.,
228 So. Wabash Ave.,
Chicago, Ill.

Please send on approval for 30 days the following selection (described) and items checked below.

.....
.....
.....

- ☐ Send Free Descriptive Gamble Hinge Circular.
☐ Send Approval Copy "Songs for School Year."

My Name

Street Address

School

My Position..... City..... State.....

ARMCHAIR GOSSIP

By E. S. B.

IMPRESSIONS of Friday afternoon at the Symphony.
Going in . . . crowds of women shoving each other for a last look in the mirror . . . the players drift into place, some in formal afternoon togs, others carelessly in business suits (after all, it is their business — and sometimes sounds that way!) . . . the house fills quickly at last, marcelled heads bowing to friends in radius of a half dozen rows (lovely wave today, my dear!) . . . the conductor steps briskly to his stand, with middling-to-warm applause from the audience . . . strains of Haydn pour calm beauty o'er our fretted souls; we are lost in music of another day . . . spell breaks to admit late-comers between *largo* and *minuetto* . . . we curse (softly, we hope) . . . Finally intermission . . . women with handsomest clothes wander out, also men whose legs are stiffening from short seats and two helpings of Haydn . . . Everybody clambers into seats again, smelling of cigarettes . . . Ah! some Rachmaninoff! this is good . . . it proves better than good, it is gorgeous . . . we feel ready for heroic deed and gallant gesture . . . conductor pauses before *finale* to let out those who always leave before things end . . . we curse again (less softly) . . . *finale* brings exaltation and high joy . . . charming lady on right begins rouging lips and putting on Eugenie hat before Rachmaninoff is ready . . . someone behind drops heavy fur coat on our well-combed head . . . we murmur "quite all right" . . . our hair now resembles English sheep dog . . . we go to lobby . . . hunt for vacant mirror . . . there isn't any . . . girl with thin legs saying "didn't that last one make you simply crazy?" . . . no, but the audience almost did . . . middle-aged, tired-looking devotee, "wouldn't you think he'd be exhausted? Wouldn't you think they all would? Wasn't the Haydn lovely, so different?"
Emerge into open air Yes, it was a splendid concert.

Following two years abroad, Mme. Ethel Leginska, pianist and conductor, returns to America to conduct Charles L. Wagner's opéra comique performances, which open with *Boccaccio* in New York this season.

Europe is about to witness the production of a music drama built by Ignacy Lilién, a young Polish composer, on a one-act play of George Bernard Shaw's, "Great Catherine."

"Could Richard Wagner Have Passed a Mus. Bac. Examination?" reads a heading in the October *Etude*. As a taste of what follows, we quote one sentence: "A great college president recently stated, 'It's lucky that I do not have to pass the Senior examinations this year, because I should certainly fail.'" Just so, just so.

'Tis God gives skill,
But not without men's hands:
He could not make
Antonio Stradivari's violins
Without Antonio.

—GEORGE ELIOT.

Farewell to Thomas Alva Edison, transformer of the world, now himself transformed!

It appears that German music teachers are fighting lustily against threatened competition in the public schools. A recent *Musical Courier* is responsible for this rather surprising information: News from Pymont, Germany, tells of a siege being on, with Arnold Ebel as chief protagonist for the private instruction side. School instruction has for its advocate Prof. Leo Kestenburg, musical expert of the Prussian Ministry of Education. He is responsible for reorganization and development of musical education in public and secondary schools since the war, and is a professor at the Berlin Hochschule and also at Berlin University. "This new idea of fostering 'community music' was met by open hostility on the part of the private teachers, who fear that what little has been left to them in these days of mechanization will be entirely lost."

Just a word or two anent the present period of, shall we say, "hard times" (The old-fashioned term used previously to designate something caused by the Democrats suits us better than its Republican synonym, "depression"): We call your attention to a few sentiments voiced by the editor of *School Executives Magazine* (October):

"Wise school men are taking the opportunity offered to consolidate the educational gains made during the past decade without making any disturbing efforts to push out in various endeavors. . . . There is no cause of gloom, no reason for disillusionment, but in the words of the old camp meeting song:

Chilluns, keep in de middle ob de road
Don' turn to de right
Don' turn to de left
But keep in de middle ob de road.

Prof. Leo Lewis of Tufts College in the September-October issue of *School Music*: "In the fine arts we have, more cogently than elsewhere, a power that can produce practical morality; in music especially, because it is infinitely portable, and has recently become infinitely transmissible. The youngster (or even the not yet fully corrupted adult) who gets a few engrossing thrills from a few great masterpieces, senses a power which he does not understand, which he nevertheless recognizes as certainly and vitally real, and which he therefore respects. He further, by comparison, recognizes this

power as beneficent; not debilitating, not blighting of self or of others. Properly nourished, the art-sensibility can become the best practical basis of practical morality."

Have you read "School Room Music—Then and Now," by Edward B. Birge, in *The Musician* of October date? This issue also carries an article on the subject of "Treatment of Speech Disorders," by Ian McIntyre—a somewhat unusual theme, likely to interest those who encounter baffling vocal defects in the course of their teaching.

Richard Kountz, in *Musical America*, reviewing "The Psychology of School Music," by James Mursell and Matelle Glenn, pronounces it a work "of unquestionable importance to educators and musicians alike."

Cupid has been doing a lively business amid stars of the musical firmament. Mary McCormic becomes Princess M'dvani, succeeding to the title lately renounced by Pola Negri; Grace Moore weds Spanish film actor (and a handsome pair they are!); Hilda Burke, soprano, weds Desiré Deffrere, baritone; Mary Lewis, one-time wife of Michael Bohnen, now marries Standard Oil magnate; Florence Easton is bride of New York banker and broker; and lately, in Paris, Richard Hageman takes Eleanor Rogers to wife. . . . Up to time of going to press, Mary Garden had not succumbed.

Speaking of la Garden, Leonard Lieblich opines that "The world is so thoughtless. It marvels at Mahatma Gandhi's lack of clothes and forgets all about Mary Garden in Thais." (Not an advertisement.)

Truly the old order changeth. Otto H. Kahn resigns as president of the Metropolitan Opera Company.

According to Professor Shaw of New York, all whistling persons are morons . . . The voice from the other room calls out, "How does he call his dog—with a bugle?"

It is now open season for opera. There are the usual velvets and sables, diamonds and chiffons, backs (dimpled and otherwise) frankly (but of course modestly!) exposed, etc., etc., etc. . . . And, oh yes! there is the music, to be sure—singers, orchestra, and all that. One does adore the opera.

Peter W. Dykema speaks to us from the pages of a late October *Musical Courier*, his subject being "An Awakened America is Demanding Better Music Teachers." . . . On an adjacent page, John Philip Sousa states that, in his opinion, the instrumental movement



LYON & HEALY represents to the busy music teacher and supervisor a veritable clearing house for music materials, ideas and methods. Here beneath one roof, you may pleasantly peruse new and standard music and publications; inspect instruments from a Rhythm Band outfit to a complete brass band equipment for High Schools and from a tiny colored piano to a glorious-voiced Steinway. . . . Mail orders are given immediate attention. Shop in the one leading music store and save time and money.

Order Your Music for the Washington Bicentennial

NOW while Christmas and New Year programs are being planned and rehearsed, it is none too early to give thought to the part your pupils will have in the great WASHINGTON BICENTENNIAL celebration which will occur throughout the coming year. Lyon &

Healy has a carefully-chosen selection of pieces covering this phase of patriotic music. Upon request, we shall be pleased to send samples to you on approval. Choose the numbers you want and return the balance.

Has Your School Sound-Motion Picture Equipment?

This is conceded to be one of the finest forms of educational equipment today. Write for complete details explaining how easily your school may earn the latest type of Sound-Motion Picture machine. You may also secure a free copy of the illustrated booklet "The Theater in a Suitcase."

Sign the blanks below and receive New School Publications for your perusal. Make a check after the type of music you wish:—

NAME
ADDRESS
CITY..... STATE.....
Name of School.....
School Band.....Orchestra.....
Choruses.....Choral Collections.....
(Give Arrangements)
Operettas..... Cantatas.....
(Give Grades)

Mail Orders Are Filled the Day They Are Received

Lyon & Healy

Wabash Avenue at Jackson Boulevard
Chicago, Ill.

Color--Dash Brilliance



Here's How to
Add Them to
Your Orchestra

If such world-renowned orchestras as the New York Philharmonic, Chicago Symphony and Philadelphia Symphony use percussion instruments to add color and spirit to their tone pictures— isn't it a good indication that your orchestra will also profit by their use?

Cathedral Chimes, Orchestra Bells, Xylophones and Vibra-Harps add distinction to any musical organization; and it is the distinctive orchestra that wins the prizes and deserves the applause of the audience.

Easiest to play, these instruments provide an immediate place for "extra musicians." Write today for interesting information.

J. C. DEAGAN, INC.
4078 Deagan Building CHICAGO

Every Music Supervisor should read the series of Feature Articles in "MUSICAL AMERICA" by Dr. WILL EARHART (issue November 10) RUSSELL V. MORGAN (issue December 10) and others to follow this Winter. For Sale Everywhere or by Special Subscription Offer at \$2 a year, (instead of \$3), on receipt of this ad by MUSICAL AMERICA, Steinway Bldg. New York, N. Y.



On Page 78 for your convenience in paying dues you will find a remittance coupon and the address of your Sectional Conference Treasurer.

The National Favorite
FOLK AND ART SONGS
FOR INTERMEDIATE GRADES
C.C. DIRCHARD & CO. - BOSTON

Page 76

in the public schools is the most significant musical development in America, paying lavish tribute to the work of the National Band and Orchestra Camp at Interlochen. . . . "Music in the Air," by Osbourne McConathy occupies considerable space, also, in the same issue.

Music Clubs Magazine for September-October, delights the eye with new and attractive cover design and new dress throughout. In its new form, the magazine includes *Music and Religious Education* and *The Junior Bulletin*. Congratulations to the managing editor, Mrs. Paul J. Weaver, who is well known to JOURNAL readers as the former business manager of this magazine.

You will find some worth while reading in Daniel Gregory Mason's book *Tune in America*, recently released by Arthur A. Knopf, N. Y. This book contains, among other essays, Dr. Mason's article on "Our Musical Adolescence," first published in *Harper's Magazine* and answered in the JOURNAL by Dr. Maddy. In the volume, Dr. Mason comments on Dr. Maddy's answer at some length and with apparent understanding.

The coming George Washington Bicentennial Celebration is bringing forth a considerable crop of music and other publications.

Of the compositions for which the United States Commission is directly responsible, interest centers in John Alden Carpenter's *Song of His Children*, for chorus with accompaniment of small or large orchestra. Mr. Carpenter states that this composition is conceived primarily for unchanged voices, but will also be arranged for male voices. The orchestration will be within the scope of the average school orchestra, with cued notes for use in large orchestras of advanced grade. This work, the Gossiper is told, is being published by G. Schirmer, Inc., and will be off the press late in December or early in January. Other publications issued (or to be issued) by the Commission, or under its authority, were mentioned in John Tasker Howard's illuminating article in the October issue of the JOURNAL.

Another of the inspirations for which the Commission is responsible, according to Mr. Howard's article, is commented on by a distinguished Conference member in a letter which recently reached the Gossiper. The milder portion of the remarks is here printed:

A well known poet came to me recently with extreme indignation over the little more than doggerel text of the supposed or alleged national song in praise of Washington written by the popular entertainer, George M. Cohan. When I read the lyric(?) I was frankly astounded. A million copies are to be printed and distributed over this fair land of ours. I am equally astonished that no protest has yet arisen from either some of our musical journals or music supervisors, for we are given to understand that our rising generation will be drilled in this masterpiece by the famous "composer" of *Over There*. I have not seen the music which is doubtless on the same high level.

We hope the situation is not as serious as our friend fears! We have al-

ready alluded to the fact that many publishers are issuing music prepared especially for the Washington Celebration. The publications are of wide variety, and varying musical merit, ranging from the popular and recreational type to compositions in more serious form.

On a recent visit to Eastern parts, the Gossiper was permitted an advance peek at a number of music and text prints, as well as manuscripts in preparation. Unquestionably, we are moving forward, and there is every evidence that our friends the publishers intend to keep pace, and even anticipate the advances. Hard times and tax cuts to the contrary, notwithstanding, how can one be downhearted in regard to the future of music education in the face of the faith and optimism which are so certainly reflected by the character, quality and number of publication releases now being made, and in prospect?

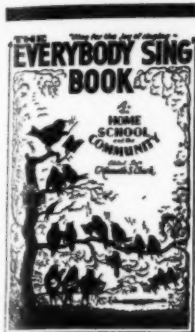
Supervisors will find special interest in *The Music That Washington Knew*, to be released by the Oliver Ditson Company about the time this issue of the JOURNAL goes to press. At the risk of being blue penciled by the editors for encroaching on the domain of Dr. Earhart's valuable, and always interesting, review department, the Gossiper mentions this book here because of its timeliness and unusual worth. Besides "the music that Washington knew"—some thirty authentic numbers—there is an historical sketch by William Arms Fisher, who, through years of individual research, has obtained an intimate knowledge of the history of music in our country. The music includes songs, dance pieces, instrumental marches, opera songs, etc.,—more than ample for a full evening's program of large variety and fascinating historical interest. Orchestra scores are available for all of the pieces, and three Washington marches are published separately for band.

The first piece dedicated to the celebration to fall on the ears of this writer was a posthumous march by E. E. Bagley, composer of "National Emblem." [*Father of His Country*—band orchestra and chorus (SAB or SSA), Walter Jacobs, Inc., Boston.] The playing and singing of this martial music by combined instrumental and vocal forces numbering several hundred, gives a genuine thrill whether or not one is inclined to favor "vocalized" marches of the conventional type.

Advertisement from a Pennsylvania paper, discovered by *The Literary Digest* ("Slips that Pass in the Night"): "*Musical Rivals*.—Obtain the best violin class instruction from a master of proven ability. Don't buy a cat in a bag. Listen to me and my pupils from WOCL."

DENISON'S PLAYS FOR ALL OCCASIONS
Delightfully amusing, simple entertainments for both juveniles and adults. Denison's plays are produced everywhere—famous for 16 years. Wide choice of program material for schools, dramatic clubs and lodges.
JUVENILE SONGS
MUSICAL READINGS
MUSICAL COMEDIES
OPERETTAS
FREE CATALOG
T. S. DENISON & Co., 623 S. Wabash Ave., Dept. 98 CHICAGO

Music Supervisors Journal



For Glee Clubs and Assembly Singing This Book has been designed!

"EVERYBODYSING"

The big event in community sings. Here's a wealth of new ideas, a plentiful supply of material.

Mr. Kenneth Clark, compiler of this collection had you foremost in mind

MUSIC SUPERVISORS

and this assortment is offered:

Choral Favorites
Cowboy Songs
Mountain Ballads
Negro Spirituals
Sailors Chanteys

Songs for Mixed Voices
Hymns and Carols
Unison Singing
Male Choruses
Play Songs and Rounds

PRICE 25c

Much of this material has been unavailable up to now and in addition many valuable copyrights are included. Buy from your local dealer—Liberal Discount in Quantities.

And don't forget the great song sheet value with words only of 55 Famous Favorites at 2c a copy, \$1.50 per 100.

THE PIONEER COMMUNITY SONG SHEET

PAULL-PIONEER MUSIC CO. 119 Fifth Ave. New York City

VEGA INSTRUMENTS PLAY AN IMPORTANT PART in Successful School Bands

If your pupils like to play, and if you give them the proper instruction they can develop into a real "prize-winning" band. And they will like to play if they are using VEGA or ODELL Band Instruments. They are truer toned, easier playing, and snappier in appearance. The youngsters will enjoy playing the same make of instrument that so many prominent professionals use. You'll see the big advantages of VEGA Instruments as soon as you get our catalog.

The VEGA Co.
151 Columbus Ave.
BOSTON MASS.

Catalog sent
on request

BOOK AND MUSIC REVIEWS

(Continued from page 68)

lightful minutes. While it cannot be classed with *Figaro* and several other Mozart overtures, it nevertheless is very pleasant. The average orchestra will find it within comfortable reach.—LEE M. LOCKHART.

MODERN SCHOOL GRADED ORCHESTRA BOOKS, VOL. III. Selected and arranged by Chas. Roberts. [Carl Fischer, Inc.]

Mr. Roberts has made a fine selection of pieces for this third volume of the *Modern School Graded Orchestra Books*. Advanced orchestras, as well as those of intermediate ability, might profitably use this volume. Historical notes and descriptive matter given about each number will prove interesting and valuable.

The only criticism that occurs to the writer is that the pieces, although fine, as previously stated, are to be found in many albums of like grade.—LEE M. LOCKHART.

Violoncello Solo

FIFTY GRADED MELODIES FOR THE VIOLONCELLO (Piano Accompaniment). John Craig Kelley. [Oliver Ditson Company, Inc.]

Mr. Kelley presents fifty short pieces for 'cello with piano accompaniment. About half are original, the others being arrangements of well known melodies or folk tunes. The pieces are

Conference Yearbook for 1931

To supply members who did not place pré-publication orders for the 1931 volume of the YEARBOOK, a limited number of copies will be held in reserve for a reasonable length of time. Price \$1.75 postpaid. [Price to non-members, \$2.50.]

Member's Requisition for 1931 Yearbook

Music Supervisors National Conference
64 East Jackson Boulevard, Chicago, Ill.

Ship to me at the address below one copy of the 1931 Conference Yearbook for which I enclose the member's price of \$1.75.


Signature and Mail Address { Name.....
Street.....
City..... State.....

If you have changed your address, give former address here { Street.....
City..... State.....
[OVER]

Mastercut
UNIFORMS

YOU WILL APPRECIATE
THE DIFFERENCE—

WRITE FOR CATALOG AND
CLOTH SAMPLES, FREE



MADE BY
IRLING BROS. EVERARD CO.
"KALAMAZOO UNIFORM CO."
KALAMAZOO, MICHIGAN

**Clarinets Repaired
and Refinished—**
ANY MAKE — ANY BREAK
Harry Peeler & Co.
Makers of Clarinets
ELKHART INDIANA

well graded, beginning with extremely easy tunes and ending without having gone beyond the easier folk tunes. Some of the latter use the positions, but not without some instruction as to their use. The volume is not designed for use without a separate instruction book, but is so well graded that it can almost be so used.—LEE M. LOCKHART.

Viola Solo

THE VIOLA PLAYER'S REPERTORY. *Harold Ryder Harvey.* [Oliver Ditson Company, Inc.]

At last we have a volume of moderately easy pieces for viola with accompaniment on piano. It should encourage our young school violists, and for this reason warrants a place in the working library of every school.—LEE M. LOCKHART.

Band

THE FILLMORE SECOND READER BAND BOOK. *Leon V. Metcalf.* [Fillmore Music House.]

Designed to follow *The Transition Band Book* by the same author, the *Second Reader Band Book* promises to give the grade of music necessary to bring

about necessary progress. A band may attack the *Second Reader* after three or four months' daily training, or six months of less than daily teaching. The book is perhaps less musical than Metcalf's *Folktune Band Book*, but it has many good points. Technical problems are very logically and progressively worked out.—LEE M. LOCKHART.

Piano

SONG CARGO. *Bob, Ted and Guy Maier* [G. Schirmer, Inc.].

The *Song Cargo* is a book of twenty-one songs "for children to play and sing." The songs were made and illustrated by Mr. Guy Maier's five and six-year-old sons, "not without prodding," while Mr. Maier himself supplied the accompaniments. In each case the song is printed simply so little beginners can play it, while on the opposite page it is written "with an accompaniment such as older children, teachers and pupils prefer."

We have been convinced for some time that children sing with more natural feeling the songs which they and their associates have made, learning many facts of notation easily in the process of setting down these loved tunes. This, then, should prove a welcome collection to boys and girls and, incidentally, motivate much study.

Mr. Maier insists Bob and Ted are only average children responding to the stimulation of their creative impulses. Lest you turn away with the helpless feeling of an average teacher in the presence of an artist, let me add that numberless conscientious teachers and parents without Mr. Maier's gift are successfully encouraging children's creations.

It is quite possible that as this type of study increases in the world, the confused acceptance of *anything* which is written in a book may decline, and a more discriminating evaluation of *what* is written in a book develop among us.—SUSAN T. CANFIELD.

YE CHRISTMAS PIANO BOOK. *Mary Bacon Mason* [Oliver Ditson Co. Inc.]. The author has concluded from long experience that "more is to be gained, both in interest and results, from playing a great many simply arranged carols, than in battling with one or two numbers which contain the usual difficulties." She has arranged these melodies with a counter melody and occasional chord, carefully avoiding intervals over a seventh to bring them within the capabilities of small hands. The numbers are well phrased and carefully fingered.

Aside from their pianistic value and seasonal interest, the collection contains thirty-four of the loveliest carols which every child should know. The words, with some exceptions, are familiar ones. These exceptions will disappoint one with wide experience, however, as they replace particularly beautiful translations from traditional sources.—SUSAN T. CANFIELD.

Miscellaneous

OLD TIMES WITH NEW RHYMES. *Frances E. Jacobs* [Oliver Ditson Co. Inc.].

This is a collection of eighty-one folk tunes with rhymes "improvised at the piano (with no consideration of literary merit). Invariably the addition of words proved helpful in memorizing

Membership Dues

Clip the form below, fill in the blanks, and mail with check to your treasurer, whose name and address is in the list following:

Conference Treasurers

California: Edna Douthit, 5153 Meridian Street, Los Angeles, California.

Eastern: Clarence Wells, 8 Fairview Terrace, Maplewood, N. J.

North Central: C. V. Buttelman, Suite 840, 64 East Jackson Blvd., Chicago, Illinois.

Northwest: Esther Jones, Youngstown School, Seattle, Wash.

Southern: Raymond F. Anderson, 8106 Ninth Avenue S., Birmingham, Alabama.

Southwestern: Catharine E. Strouse, K.S.T.C., Emporia, Kans.

1932 MEMBERSHIP APPLICATION AND RENEWAL FORM

Date.....

Treasurer.....Conference

I.....
☐ Active (\$3.00)
☐ Contributing (\$10.00)
☐ Sustaining (\$50.00)

hereby remit \$.....for
 Membership Dues, of which \$1.00 is for one year's subscription to the Music Supervisors Journal, and is to be forwarded by the Treasurer named above to the National Conference headquarters at 64 E. Jackson Blvd., Chicago, Ill. I understand that this remittance covers my membership in the National Conference as well as in my Sectional Conference, named above.

M.....
☐ Renewal
☐ New Member

(Mr., Mrs., or Miss)

Address.....
 (No. and Street)

(City) (State)

Position.....
 (Give Definite Information) [OVER]

the tune or clarifying rhythmic difficulties."

It is a question in the reviewer's mind whether or not the lack of literary merit is a severe handicap in a publication. A rhyme which passes in the classroom because of improvisation at need has little value in black and white in printed form. The intention was, of course, to use a syllable for every sound, but the device results in disaster in some instances and cute lines in others, lines lacking the poetic quality of childhood. Children do love lovely things, as well as funny ones.

The harmonizations are, on the contrary, simple but complete and pleasing, quite within children's capacity.—SUSAN T. CANFIELD.

MANUAL OF MODULATION. *Preston Ware Orem.* [Theodore Presser Co.]

This modest little book may be of help, as the author suggests in his *Foreword*, to the composer, the organist, the professional accompanist, the arranger, and the student "who aspires to professional activities." Not that it presents these, or wishes to present them, with a stock of ready-made modulations. Rather the living connective tissues which can be used to join keys are here again analyzed, are brought into a compact resumé, and are made clear by constant and copious illustrations. It is a reliable pocket summary of modulatory procedures.—WILL EARTHART.

HEADQUARTERS NOTES

(See also the following page)

Yearbook. The edition of the 1931 Yearbook is limited. If you want a copy, send in your order at once lest you be disappointed. \$1.75 to Conference members; \$2.50 to non-members.

Important. Bear in mind and impress upon all prospective members that dues for 1932 must be paid in order to secure special reduced railroad rate certificates.

Thank you! Several hundred members have complied with our request for address changes and corrections, printed in this column last month. If you have not already done so, please check the address on the wrapper which contained this magazine, or on any other mailing you receive from the Conference office, and notify us promptly of errors.

National Chorus and Orchestra Committee: Representatives of this committee met in the Conference office October 10, and considered arrangements which are announced elsewhere in this issue of the JOURNAL.

National School Band and Orchestra Association. A committee from this organization met with members of the Committee on Instrumental Affairs in the Conference office on October 9, to discuss rules and other matters pertaining to national contests. Present: Oscar W. Anderson, A. A. Harding, A. P. Lesinsky, A. R. McAllister, Joseph E. Maddy, William W. Norton, Victor L. F. Rebmann, M. W. Rosenbarger, Robert L. Shepherd, H. C. Wegner.

December, Nineteen Thirty-one



Alexandre Selmer



Andy Sannella



Merle Johnston



Ellis McDiarmid

Let These Masters Help Improve Your Reed Section

Each of these artists is conceded to be an authority on his instrument. The information contained in each booklet is equal to *Ten Private Lessons!*

You will like these free booklets so well that you will want to place one in the hands of every one of your reed and flute players.

Please indicate how many of each you need. No cost—no obligation—really instructive—from 16 to 32 pages each booklet.

"You'll Play Better With a Selmer"

Selmer

American Branch, H. Selmer (Paris)
19A7 Selmer Building, Elkhart, Ind.

You may send me, without obligation

—"Instructive Talks to Clarinetists" By Alexandre Selmer

—"Instructive Talks to Saxophonists" By Andy Sannella

—"Instructive Talks to Flutists" By Ellis McDiarmid

—"Easiest and Best Positions for Playing Saxophone"

By Merle Johnston

(Signed) _____

(Title) _____

(Address) _____

(City & State) _____

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of *Music Supervisors Journal* published 5 times during school year at Chicago, Illinois, for October 1, 1931.

State of Illinois } ss.
County of Cook }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared C. V. Buttelman, who, having been duly sworn according to law, deposes and says that he is the *Business Manager of the Music Supervisors Journal* and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, *Music Supervisors National Conference*, 64 East Jackson Blvd., Chicago, Ill.

Editor, None.

Managing Editor, C. V. Buttelman, 64 East Jackson Blvd., Chicago, Ill.

Business Manager, C. V. Buttelman, 64 East Jackson Blvd., Chicago, Ill.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Music Supervisors National Conference. Executive Committee: Russell V. Morgan, President, Board of Education, Cleveland, Ohio; Mabelle Glenn, Kansas City, Mo.; Max T. Krone, Cleveland, Ohio; Frank A. Beach, Emporia, Kan.; Ada Bicking, Lansing, Mich.; Walter H. Butterfield, Providence, R. I.; Karl W. Gehrke, Oberlin, Ohio.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appear upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is. (This information is required from daily publications only.)

(Signed) C. V. BUTTELMAN
Sworn to and subscribed before me this 25th day of September, 1931.

[SEAL]

A. P. TOTTEN,
Notary Public.

(My commission expires March 12, 1935.)

HEADQUARTERS MATTERS

(See additional notes on preceding page)

GROWTH. Membership totals for the United Conferences in 1931 showed an increase of 39 per cent over the total membership for the preceding Sectional Conference year (1929). A similar record for the National half of the current biennial term is the goal of the state chairmen who, with the Sectional and National officers have planned a nation wide drive for new members, to begin about the time you are reading this paragraph.

What You Can Do to Help. First and simplest, pay your own dues early. This will be appreciated by your treasurer, as it will help to reduce the "peak" load later on, when new memberships will be pouring in. Furthermore, every membership fee sent in voluntarily before December 15 simplifies the work of your Conference office, and reduces the overhead cost—bookkeeping, mailing bills for dues, etc.

You can help by volunteering your services to your state membership committee. Make it a point to secure at least one new member from your community (a membership application card has been sent to you for this purpose); send to the Conference office direct, a list of all persons in your town or community who are eligible for Conference membership, together with correct addresses; talk about the Conference when you get a chance; see that your local newspapers carry the story of the Silver Anniversary Meeting at Cleveland (press releases will be furnished upon request).

100 Per Cent Cicero. Congratulations to Cicero, Illinois—the first city to show in the 100 per cent Conference enrollment column for 1932! What city will be next on the list?

Grand Rapids! Before we go to press Grand Rapids answers our question by sending in the membership fees for thirty-seven people—the entire music department force. Haydn Morgan, head of the music department of Grand Rapids is also state chairman for Michigan, and he apparently believes in setting a good example—and setting it early.

Non-Members. If you are not a Conference member or a Journal subscriber, you will be interested to learn that your name was supplied to the Conference office by someone who believes you should affiliate with the organization. We are happy to extend on behalf of the Membership Committee of your state an earnest invitation to become a member.

National Board: Mrs. Frances Dickey Newenham, Seattle, Washington, has been appointed by the Executive Committee as National Director at Large, to fill the vacancy caused by the death of Miss McClure.

A Century of Progress Exposition. On October 10 and 11, the "Planning Committee," appointed by President Morgan at the request of the music committee of the Exposition, met in Chicago to discuss the proposal that the Conference assume responsibility for the portion of the Exposition program devoted to music education. The committee was composed of the Presidents of the Sectional Conferences, the chairmen, heads or representatives of various National Conference committees, departments and affiliated organizations, and the Executive Committee of the National Conference. In addition to this official group there were present by invitation the heads or representatives of the music departments of schools in Chicago and nearby cities.

The proposed project was discussed thoroughly from all angles and the various phases of the enterprise were considered and acted upon by subcommittees, whose reports were referred to the Executive Committee of the Conference with a favorable recommendation. It was expressly provided that the recommendations of the committee were predicated upon the approval of administrative authorities and upon the maintenance of the entire program of participation by schools and colleges on a high educational plane.

The entire matter now rests in the hands of the following general committee, authorized by vote of the Executive Committee: Joseph E. Maddy (Chairman), Frank A. Beach, Ada Bicking, Clarence Birchard, George Oscar Bowen, J. Lewis Browne, Hollis Dann, Peter W. Dykema, Noble Cain, Franklin Dunham, Will Earhart, Karl W. Gehrkens, Mabelle Glenn, A. A. Harding, W. Otto Miessner, Osbourne McConathy, Russell V. Morgan, Victor L. F. Rebmann, and Presidents of the United Conferences as advisory members.

Conference Presidents. The following were present at a meeting of Conference Presidents held in the Conference office on October 10: Russell V. Morgan (National); Anne Landsbury Beck (Northwest); Frances Smith Catron (Southwestern); J. Henry Francis (Southern); William W. Norton (North Central); Ralph G. Winslow (Eastern); Arthur G. Wahlberg (First Vice President, California Western, representing President Gertrude B. Parsons).

At this meeting many matters of importance to the United Conferences were discussed. Arrangements were made for the annual membership campaign to be conducted through the Conference office; the plan proposed by Mr. Morgan whereby each Sectional Conference will have designated hotel headquarters at the Cleveland Biennial was approved; proposed reciprocal arrangements whereby each Sectional Conference will extend courtesy privileges to visiting members of other Conferences was approved in

principle, and referred to the Legislative Coördination Committee and National Board of Directors.

The following was agreed upon as the tentative schedule of dates for the 1933 Sectional Conference meetings, subject to the approval of the various Executive Boards: Eastern—March 15, 16 and 17; Southern—March 21, 22 and 23; Southwestern—March 29, 30 and 31; California Western—April 10, 11, 12 and 13; Northwest—April 17, 18 and 19; North Central—April 24, 25 and 26.

Note: The foregoing is not given here as official, but is printed in order that any interested persons may send their comments concerning the dates mentioned to their respective Conference officers. Official announcement of the dates will be made at the Sectional Conference meetings in Cleveland, April 7.

Visitors. Names placed on the visitors register at the Conference office since the last report:

Allen D. Albert, Chicago; Oscar W. Anderson, Chicago; Frank A. Beach, Emporia, Kans.; John W. Beattie, Evanston; Anne Landsbury Beck, Eugene, Ore.; Ada Bicking, Lansing, Mich.; C. C. Birchard, Boston; George Oscar Bowen, Tulsa, Okla.; James F. Boyer, Elkhart, Ind.; Esther Brandt, Chicago; Walter H. Butterfield, Providence, R. I.; Noble Cain, Chicago; Frances Smith Catron, Ponca City, Okla.; Marian Cotton, Winnetka, Ill.; Hollis Dann, Franklin Dunham, Peter W. Dykema, New York City; Will Earhart, Pittsburgh, Pa.; Anton Embs, Oak Park, Ill.; J. Henry Francis, Charleston, W. Va.; Rose L. Gannon, Chicago; Karl W. Gehrkens, Oberlin, Ohio; Mabelle Glenn, Kansas City, Mo.; Edgar B. Gordon, Madison, Wis.; A. A. Harding, Champaign, Ill.; Max T. Krone, Cleveland, Ohio; Adam P. Lesinsky, Whiting, Ind.; A. R. McAllister, Joliet, Ill.; Osbourne McConathy, Glen Ridge, N. J.; Joseph E. Maddy, Ann Arbor, Mich.; W. Otto Miessner, Chicago; John Minnema, Cicero, Ill.; Russell V. Morgan, Cleveland, Ohio; James L. Mursell, Appleton, Wis.; William W. Norton, Flint, Mich.; David Nyvall, Jr., Chicago; Ruth Haller Ottaway, Port Huron, Mich.; Sadie Rafferty, Evanston, Ill.; Victor L. F. Rebmann, White Plains, N. Y.; M. W. Rosenbarger, Aurora, Ill.; Robert L. Shepherd, Chicago; Herman F. Smith, Milwaukee, Wis.; R. Ray Staater, William B. Walter, Chicago; Arthur G. Wahlberg, Fresno, Calif.; H. C. Wegner, Waupun, Wis.; Ralph G. Winslow, Albany, N. Y.; Herbert Witherpoon, Chicago.

Executive Committee. In addition to the action taken in regard to the proposed participation in the Exposition of Progress music program, the Executive Committee at its meeting on October 10 disposed of a large grist of official business, including approval of the general plans announced by President Morgan for the Cleveland meeting; plans for exhibits as outlined by Franklin Dunham, President of the Exhibitors Association; the report of Chairman C. C. Birchard of the Advisory Committee on Conference Finance; the plans of C. E. Lutton, Chairman of the National Conference Transportation Committee; the National Conference audit report of George P. Ellis and Company, Certified Public Accountants. All members of the Executive Committee were present at this meeting.

C. V. Buttelman
Executive Secretary

64 East Jackson Blvd., Chicago, Ill.

Music Supervisors Journal